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*Music Magazine*



September 1934

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JAMES FRANCIS COOKE, Editor
Vol. III, No. 9 SEPTEMBER, 1934
THE WORLD OF MUSIC
Interesting and Important Items Gleaned in a Constant Watch on Happenings and Activities Pertaining to Things Musical Everywhere
HENRI RABAUD'S new opera, "Rinaldo et le Mauvais Génie (Rinaldo and the Rascal)" has had a successful performance at the Paris Opéra. Rabaud is the present director of the Conservatoire National de Musique de Paris; and his "Marat" has held its place in the repertoire of the Opéra as well as having been widely produced outside of France. The libretto of the new opera is well as having been widely produced outside of France. The libretto of the new opera is well as having been widely produced outside of France.

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**GEORGE AUGUSTUS HALES**—D. London, 1827-1900. English pianist, composer, conductor, and musicologist. Editor of the *Journal of Musical History* and technical works. See: London.



**ELIAS HOOK**—D. 1803-41. 1801. Former org. soloist. Composer with brother George. 1809-1841. Known as Hook and Holmberg. Kahlström, Green, Malm.



**JAMES HOOK**—D. 1746-1821. English composer, organist, and pianist. 1760-1821. Known as Hook and Holmberg. Kahlström, Green, Malm.



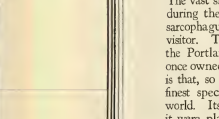
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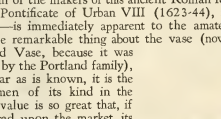
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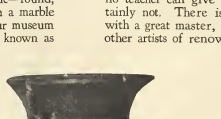
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**JOHN HOPPER**—D. 1803-1881. English pianist, composer, and organist. 1803-1881. Known as Hopper and Jones. See: London.



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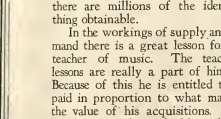
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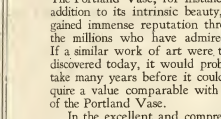
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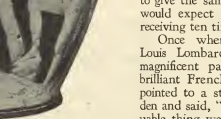
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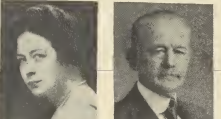
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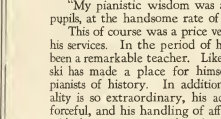
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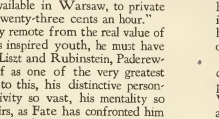
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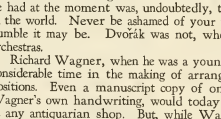
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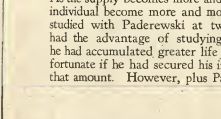
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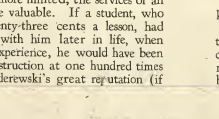
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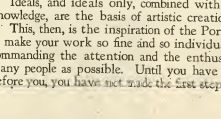
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# Twenty-Three Cents a Lesson

WHEN YOU GO to the British Museum, your guide probably will take you to the Gold Room where stands one of the rarest objects in the world. It is an indescribably exquisite vase of dark blue glass adorned with figures cut in cameo style in an outer layer of opaque white glass. The vast skill of the makers of this ancient Roman relic—found, during the Pontificate of Urban VIII (1623-44), in a marble sarcophagus—is immediately apparent to the amateur museum visitor. The remarkable thing about the vase (now known as the Portland Vase, because it was once owned by the Portland family), is that, so far as is known, it is the finest specimen of its kind in the world. Its value is so great that, if it were placed upon the market, its price would be fabulous.

This Portland Vase is one of the best illustrations of the law of supply and demand. A carpet tack is very cheap, for instance, because there are millions of the identical thing obtainable.

In the workings of supply and demand there is a great lesson for the teacher of music. The teacher's lessons are really a part of himself. Because of this he is entitled to be paid in proportion to what may be the value of his acquisitions. The lessons are not as valuable as he is, but rather as valuable the public thinks he is. That is an important point. The public buys the teacher's teaching ability, plus his reputation. The Portland Vase, for instance, in addition to its intrinsic beauty, has gained immense reputation through the millions who have admired it. If a similar work of art were to be discovered today, it would probably take many years before it could acquire a value comparable with that of the Portland Vase.

In the excellent and comprehensive new biography, "Paderewski—The Story of a Modern Immortal" by Charles Phillips (The MacMillan Company), the great pianist is quoted as saying to the New York Music Teacher's Association:

"My pianistic wisdom was available in Warsaw, to private pupils, at the handsome rate of twenty-three cents an hour." This of course was a price very remote from the real value of his services. In the period of his inspired youth, he must have been a remarkable teacher. Like Liszt and Rubinstein, Paderewski has made a place for himself as one of the very greatest pianists of history. In addition to this, his distinctive personality is so extraordinary, his activity so vigorous, his mentality so forceful, and his handling of affairs, as Fate has confronted him with them, so noteworthy, that he has become one of the great figures of history. Thus, there is only one Paderewski, and there will be but one Paderewski in history; just as there will be only one Josef Hofmann, one Rachmaninoff, one Gabyrovitch, one Bauer, one Grainger, one Gieseking, one Irtubi. As the supply becomes more and more limited, the services of an individual become more and more valuable. If a student, who studied with Paderewski at twenty-three cents a lesson, had had the advantage of studying with him later in life, when he had accumulated greater life experience, he would have been fortunate if he had secured his instruction at one hundred times that amount. However, plus Paderewski's great reputation (if

Paderewski were teaching), we would not feel it an exaggeration if we were to say that one thousand times the amount would prove a good investment—entirely from the business standpoint.

What! Two hundred and thirty dollars a lesson? Surely no teacher can give that much instruction in an hour? Certainly not. There is, however, a publicity value in studying with a great master, such as Hofmann, Zimbalist, Sembrich, or other artists of renowned careers, which is entirely apart from the value of the instruction received.

This publicity value is of unquestioned business importance to the student, as a professional asset. When Leopold Auer charged sixty dollars a lesson, no worthy student would expect to give if you were receiving ten times that amount.

There is another great lesson in Mr. Paderewski's humble fee at Warsaw. The teacher who has the good sense to adjust his fees to the times and the conditions under which he is obliged to work, should realize that, with the changes that come to all who labor hard and intelligently, his income in the future may be greatly diminished. The main thing is not to look down on what you are doing, or the amount you are receiving, but to endeavor to give the same kind of lesson you would expect to give if you were receiving ten times that amount.

Once when we were visiting Louis Lombard in his fabulously magnificent palace at Lugano, the brilliant French-American musician pointed to a stone wall in the garden and said, "That is the most valuable thing we have. It was made by Benito Mussolini, with his own hands, when he was a stone mason."

When Mussolini was making that wall, he was building with the same thoroughness and vigor that carried him to the heights of the Italian Government. The idea he had at the moment was, undoubtedly, to make the best wall in the world. Never be ashamed of your work, no matter how humble it may be. Dvořák was not, when he played in café orchestras.

Richard Wagner, when he was a young man in Paris, spent considerable time in the making of arrangements of trite compositions. Even a manuscript copy of one of those works, in Wagner's own handwriting, would today bring a fancy figure at any antiquarian shop. But, while Wagner was working as a hack, he never lost his ideals. Do not be ashamed of any work you may be temporarily obliged to do. Be ashamed only when it is not done up to your very best capabilities. If your manuscripts would now be worth no more than wrapping paper.

Ideals, and ideals only, combined with energy and practical knowledge, are the basis of artistic creation. This, then, is the inspiration of the Portland Vase—to strive to make your work so fine and so individual that it cannot help commanding the attention and the enthusiastic approval of as many people as possible. Until you have this ideal continually before you, you have not made the first step toward real progress.



THE PORTLAND VASE

THE ADVENT OF THE PIANO

NO ONE KNOWS exactly when the piano (originally the *fortepiano* and then the *pianoforte*) was invented. Credit was given to Bartolomeo Cristofori of Florence (1655-1731); but instruments called piano *é forte* (soft and loud) were recorded as early as 1578. Of the two examples of Cristofori's work, which seemed to be a vast improvement upon any existing instruments we may have for comparison, one is dated 1720 (Metropolitan Museum, New York) and the other is dated 1726 (Collection Kraus, Florence). The piano, in the more modern sense of the word, is therefore only a little more than two centuries old. The violin, as an instrument, is older, of course, since the Golden Age of the violin makers of Cremona may be said to date from Andrea Amati (b. 1520) to Onobono Stradivari (d. 1742).

When the little old instrument now in the Metropolitan Museum was made, Benjamin Franklin was just taking such an interest in the music of his country, was already forty-two years old. One hundred years had passed since New York had been settled by the Dutch West India Company, and it had become a flourishing English colony. In Europe, Bach and Handel were both thirty-five years of age, but the world was to wait twelve years for the coming of Haydn and thirty-six years for the coming of Mozart.

It is unthinkable that anything will ever take its place. It is a string instrument played percussively and capable of an infinite variety of tones. It is the instrument of the age, and which practically ninety per cent of modern musical cultural advance has crystallized. The violin, for instance, is an instrument of infinite charm and importance as a solo instrument and as a member or leader of the orchestral groups, great and small. It, however, the piano removed as a background for violin literature, it is interesting to contemplate what would remain. The piano is obviously the universal instrument, and its advent has affected immensely the entire course of musical history.

ENJOY YOURSELF

SOME Samuel Butler wrote: "All of the animals, excepting man, know that the principal business of life is to enjoy it."

Whether this quotation comes from the Samuel Butler (1613-1680) who wrote the comical *Hudibras*, or whether it was the Samuel Butler (1835-1902), author of the magnificent "Way of All Flesh," makes very little difference; the thought is well aimed and penetrating.

So many, many people could have a "grand" time, and give others a rich measure of beneficent amusement, if they only would rid themselves of the pestiferous idea that life is such a sombre and serious cavalcade that one should be more or less ashamed if one seeks enjoyment, even in the manner in which the Almighty intended that we should seek it.

We have often noted that those who are most successful are those who take the most pleasure in their work. We might safely say that we have never known a successful performer, composer or teacher who did not find more fun in his music than in anything else. Only the musician knows the exquisite satisfaction that comes from soul expression, as the fingers pour forth their interpretation of some precious masterpiece or explore the interesting intricacies of some new work. It is the fun of it that paves the way to musical advancement.

Years ago we came to know the pianist, Reisenmar. He had been a Liszt pupil and in his early years had enjoyed great prestige, largely because of his giant technique and huge repertoire. He had played "everywhere" in the world where a pianistic audience could be found. Later in life he permitted his work to become perfunctory and admitted to us that he had come to detest playing of any kind. The consequence was that instead of finishing his career with undiminished fame, as did his master Liszt, interested to the very end in the best in life, his musical light dimmed out and is now all but forgotten. He had lost the art of enjoying himself.

Each man after his own way knows what he likes to do best; and, if it does no injury to others, that thing is his legitimate avenue of pleasure.

CHEMISTRY AND MUSIC

THE ETUDE has frequently called attention to the fact that many of the greatest men in all professions have also had fine musical training.

Among the great Russians who have been famous in music and in other callings, the name of Alexander P. Borodin is outstanding. His "Prince Igor," upon which he worked twenty years, is one of the greatest of the Russian operas. It was necessary for his friends, Rimsky-Korsakoff and Glazunov, to finish the score after his death.

Dr. Borodin, who was one of the outstanding chemists of his age and the author of a small library of books on chemistry, music represented a vital phrase of his life, wholly different from his regular professional calling. He found in music something which restored and refreshed his soul after his exhaustive labors in the laboratory. In 1876 he wrote to a friend, "When I am so ill I must sit at home, and can do nothing important, my head splitting, my eyes filled with tears so that every moment I must take out my handkerchief, then I compose music." At another time he wrote, "I must point out that I am a composer looking for something unknown. I am almost ashamed to confess to my composing activity. Others have the composition of music . . . the goal of their lives. For me, it is only rest, which takes time from my serious business as a professor. I am absorbed in my affairs, my science, my academy and my students. Men and women students are dear to me."

So many of men in these days are finding solace and comfort in music, not to be secured through any other means.

WILL MUSICAL GRAFT END

A NOTICE circulated by Mr. John G. Paine, energetic and conscientious Chairman of the Board of the Music Publishers' Protective Association, makes interesting reading. The musical public is generally familiar with the methods used by certain popular publishers to "plug" songs and "numbers" as they are called. In other words, songs have been forced upon the public because their publishers had enough confidence in them to bribe all kinds of people into singing or playing these compositions in public or over the radio. The publisher with the most money or the most nerve had his wares exposed to public attention the most frequently, regardless of their merit. That such publishers entered into a kind of "racket" through which other publishers and other musicians were compelled to suffer by neglect, Mr. Paine writes:

"Orchestra leaders, musicians, singers and other performers will no longer receive compensation from music publishers for the performance of their numbers.

"This was the unanimous decision of popular music publisher executives at a special meeting held today. Following the meeting a pledge was signed to the effect that the publishers would no longer furnish special arrangements or 'pay, give, furnish, bestow, directly or indirectly, or in any other manner present to any performer, singer, musician, arranger, or orchestra leader, employed by another, or to their agents or representatives, any sum of money, gift, bonus, refund, cut-ins, rebate, royalty, service, favor, or any other thing or act of value in order to induce such person to sing, play or perform, or have sung, played or performed any works copyrighted or owned by us, directly, or indirectly."

To enforce this pledge the publishers appointed Mr. John G. Paine, Chairman of the Board of the Music Publishers' Protective Association, to receive and investigate all complaints and to appoint an ex-judge of the Supreme Court to decide on the guilt of the alleged violator. If the accused is found guilty he must pay \$1,000 for the first offense, and \$2,000 for each additional violation. One third of this fine will go to the person or persons furnishing the information, and the remainder for administration costs."

THE ETUDE



DR. ROBINSON'S BUST OF HIS DAUGHTER, PATRICIA

Music Study for Adults

An Illuminating Conference Secured Expressly for THE ETUDE with the Noted Educator

DR. FREDERICK B. ROBINSON

PRESIDENT OF THE COLLEGE OF THE CITY OF NEW YORK (THE LARGEST EDUCATIONAL INSTITUTION IN THE WORLD, WITH A STUDENT BODY OF FORTY THOUSAND MEMBERS)

Regular students, looking forward to an A.B. degree, are all required to take a course in musical history and appreciation. At the beautiful *Shinner organ* in the really magnificent great hall, seating twenty-five hundred, regular recitals are given by the head of the music department, the famous organist, Dr. Charles Henrich. At the fine *Adolph Lewisohn Stadium*, symphonic concerts have been given by the *Philharmonic Orchestra*, during the summer months, since 1921. Among the famous conductors have been *Stravsky, Van Hoogstraaten, Mengelberg and Hadley*. Dr. Robinson's interest in this work is indicated by the fact that he wrote the broadcasting notes for the symphonic compositions of the initial series of concerts for students, held in the great hall of the college and in Carnegie Hall. This is believed to have been the first work of this kind

ever done in connection with a symphony orchestra.

Why Brain Stenilize? WHILE COMMENTING on the capacity of adults to take up new activities, Dr. Robinson said: "When two years from the century mark, Titian (1477-1576) painted the 'Battle of Lepanto.' Michelangelo (1475-1564) at eighty-nine was producing masterpieces that shamed his younger contemporaries. Verdi (1813-1901) wrote a notable 'Te Deum' when he was eighty-five. Tenyson (1807-1892) gave us his immortal 'Crossing the Bar' at eighty-three. At the same age Cato started to study Greek and Plutarch started the study of Latin at the same period of his youth. Yet, we hear almost daily, from juveniles of forty or fifty or sixty, the stereotyped remark, 'I am too old to do that.'

"Not that there are not octogenarians

A SELF PORTRAIT OF DR. ROBINSON IN LEWIS AND CLARK RELIEF, IN BRONZE

and nonagenarians in spirit who have never seen more than twenty to thirty summers. We have a continual parade of forlorn men and women who, through their own stupid attitude toward life, have permitted themselves to become mentally aged in their youth. Perhaps the educators themselves are partly responsible for this condition. Up to a very recent period, education was looked upon by thousands in America as a kind of scholastic contraption that was to be merely a preparation for life. In truth, life itself is a continuous repetition of educational experiences; it is really a glorified school, bringing either tragic melodrama of degrading dullness, or a continuously thrilling pageant of delightful days. This is the distinctive conception which motivates the modern art of learning.

"In other words, our whole conception of education at The City College is that it has direction, but to no beginning or ending. Age does not figure in my picture of education. There are other matters vastly more important than mere years. Until the physical process of deterioration break down the body and mind, so that study becomes impossible, education never should stop. The unfortunate individual who ceases to continue studying any of the scores of interesting subjects that are always inviting those who have the will and the energy to study, is doomed to a kind of boredom which carries its own penalties. Money, position, family never can make up for the emul which results from intellectual stagnation; joy in life is best sustained by the unselfish pursuit of new interests.

"THE IMAGINARY barriers which themselves that they are too old for study, are really absurd. Some few manage to generate sufficient ambition to make a start but become so discouraged after a few steps that they stop. It is natural that progress at the start should be slow. If a man were to carry his arm in a sling for forty years, it naturally would wither. Many people with excellent minds have been carrying them in a sling of indolence for decades. Of course it takes time to bring the brain back into action.

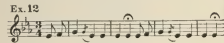
"There seems to be an impression that the child mind is a superior mind and is therefore very much more receptive and plastic than that of the older person. Exhaustive experiments have shown that adult minds, in many instances, will produce by test, higher averages than those of students in their teens. Thorndike, Dornand and others have proven this with numerous experiments. Therefore, if you have the ambition to take up a new study, do not let the 'Big, Bad Wolf' of age frighten you.



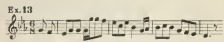
DR. FREDERICK B. ROBINSON



believe that the melodies of the lumber jacks, plainmen and cowboys come nearer to being true expressions influenced by geographical surroundings than any others since America was discovered. Take, for instance, the monotonous rhythm of the *Poor Lonesome Cowboy* and its unimaginative melodic line:



In this tune one can sense the loneliness of the range rider's life; the day-in, day-out dreariness, the constant longing for home, friends and personal attention. Yet, as the sun sinks in all its splendor behind the mountains, his evening chant, *When Certainty of Night are Firmed*, rings forth on the crisp air in all its sentimental pathos as he lings for his sweet-heart.



Other cowboy songs and lumber jack ditties are very similar in rhythmic design and simplicity of tone progression to the above tunes, all of which, undoubtedly, are the result of geographical conditions.

We cannot but note the fact that geography has its direct influences upon the various arts of each country. Not alone is the rhythm of music affected by the nature of the landscape, the temperature here the different local forces of nature; but the rhythms in architecture, painting and the other arts, also find themselves under the spell of nature's elements. Without this consistency of nature, there would be very little variety in the impulses of life. All music would be monotonous and uninteresting.

**SELF-TEST QUESTIONS ON MR. ANDERSEN'S ARTICLE**

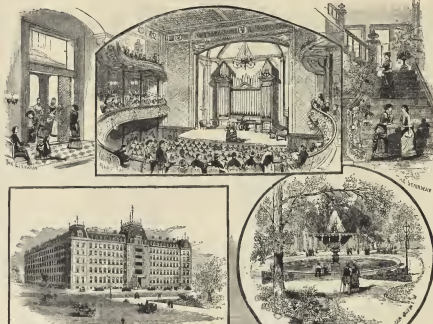
1. What characterizes the Spanish folk song?
2. What is the expressive content of Scandinavian music?
3. In what way does climate influence Russian music?
4. Of what effect do the mountain singers make use?
5. Why is America not particularly rich in folk songs?

**The Game of Musicians**

By NATHAN SHAPIRO

The following "Game of Musicians" requires for its enjoyment only a varied knowledge of the lives and works of some of the more well known composers and musicians. It may be played by two or more persons. One of the players leaves the room while the other remains, leaving on a musician whose name will have to be guessed. The one who left the room is now recalled and has to ask various questions which will help him discover the name of the man chosen. The questions must all, however, be answerable only by "yes" or "no." For example, the questions may be as follows: "Is it a man?" "Is he living?" "Was he a German?" "Did he live in the nineteenth century?" "Did he write any symphonies?" The questioning proceeds thus until the one guessing thinks he knows what man was chosen. Then he announces the name. If, however, because of insufficient information, he guesses incorrectly, he is penalized by not being allowed to guess when it is next his turn.

The game continues thus, everybody being given a chance to guess. There is such a great number of composers, musicians and people in some way connected with music that the game may continue indefinitely.



THE NEW ENGLAND CONSERVATORY OF BOSTON, IN ITS PERIOD AT FRANKLIN SQUARE, FROM 1827 TO 1902

Here is a striking group of pictures of the New England Conservatory of Boston as it appeared in 1827. It is a reprint of a page *Laska's Illustrated Weekly*. This shows the famous institution as it appeared when the late Theodore Presser was a student there. The Conservatory was founded in 1867, having its rooms in the old Music Hall Building. The founder, Dr. Eben Turrill, was one of the distinctive pioneers in American musical education. He was born in 1834 and died in 1891; and he is said to have introduced the class method of musical instruction in America.

As a youth Dr. Turrill had conducted a music store in Fall River, Massachusetts, but later became an organist at Newport, Rhode Island. In 1859 he visited Europe to inspect conservatory systems. At the same time he had lessons with August Hanft in Berlin. On returning to America he was possessed of but one ideal, and that the founding of a great Conservatory. When the quarters in Music Hall Building had become too cramped, he acquired the old St. James Hotel on Franklin Square, as shown in the illustration, and converted this into a conservatory building. This served as the home of the institution until 1902, when the very beautiful new building of the famous music school, with which so many celebrated musical personalities have been associated, was erected on Huntington Avenue.

The old building was, in its day, considered a marvel of elegance in musical education. Note the "Boarding House" dining room, the real elevator, the wonderful Music right hand corner. Also observe that the ethics of advertising did not, at that time, prevent the Conservatory from using a picture of a beautiful public square in front of the building as an asset.

**THE ETUDE** is constantly devising new ideas and plans for promoting practical music study. In the October issue we shall announce one of the most useful ideas we ever have evolved in this connection.

**Making A Fist**

By C. M. LITTLEJOHN

OF INESTIMABLE value to the young piano student is the simple clenching of the fist, not only for strengthening the fingers and whole hand but for gaining the proper position of the fingers over the keyboard. This position is discovered by observing the fingers as they are slowly released from a tight grip.

The act of opening and closing both hands slowly and strongly, making the grip as tight as possible when the hand is closed and forcing the fingers to their maximum extension when the hand is opened, constitutes one of the finest of daily exercises. Every muscle of the entire hand is brought into play by this stimulation of a pleased pussycat who "makes dough" by alternately closing his paws and re-opening them with claws stretched to their fullest extent. Muscles and tendons are made more flexible and elastic by this process of daily exercise.

Something similar is the "trigger squeeze," invariably practiced by "crack shots" of the army. This is a daily exercise of the marksman with or without the rifle. It includes a slow closing of the trigger finger into the hand being uniformly tightened by degrees. This so-called "trigger squeeze" makes for greater accuracy inasmuch as it prevents jerkiness and throwing of the aim off the center of the target.

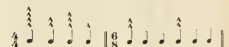
Every marksman, sharpshooter or wearer of the "expert rifleman" badge in the Army is an exponent of the trigger-squeeze and a master of this fundamental principle in army shooting which has been indicated as part of every soldier's training and widely adopted outside. It provides training in the control of the "trigger" finger, and in the muscular proficiency of the entire hand.

When the practice of the day is begun, the knotty little fists of the young pupil are held directly over the keyboard, knuckles up and closed fingers beneath. By slowly unding the grip, the student, when fingers are just about mid-way toward an extended position, will find that a good, arched hand formation has been achieved, one that should be painstakingly retained during practice hours.

**Teaching Accents**

By GLADYS M. STEIN

WHEN young pupils have difficulty in understanding the differences in accents the teacher should mark the beats of the measures in the following manner:



The note having the most marks over it receives the heaviest accent, and the others are given accordingly.

A few weeks' drill in this kind of rhythm will do much to improve the pupil's work.

**Fussed Up**

"Are you positive," demanded counsel, "that the prisoner is the man who stole your violin?"  
"Well," answered the witness, "I was until you cross-examined me. Now I'm not sure whether it was a fiddle or a photograph."

**Maurice Ravel**

**The Man, The Musician, The Critic**

Including a personal conference with the master, secured expressly for THE ETUDE, by the eminent French Pianist-Lecturer

MAURICE DUMESNIL

THE ILE-DE-FRANCE stretches, at the north of Paris, on a length of about thirty miles between the Seine, the Marne and the Oise. It is notable for the clarity of its skies, the harmony of its horizons, its valleys, rivers and rolling hills. A historian once called it "a garden of flowers and stones." This is perfectly adequate. Tourists love it for the forests, the parks, the old fortresses and historic churches which form its armorial. But it must be loved also for all that the devotion of artists and writers has added to its prestige. And truly, recollections seem to surge with each new mile of the road: Victor Hugo, at Bivres; Gounod, at Saint-Cloud; Debussy, at Saint-Germain; Corot, at the lake of Ville-d'Avray; Zola, at Mélan; Flaubert, at Mantes; Maeterlinck, a name so well deserved, for it is so pretty, built in a nest along the Seine and in olden times a border town of France which William the Conqueror, Duke of Normandy, plundered and burned, finding his death in a fall from his horse as he galloped through the flames and the crumbling houses.

Farther on, at Giverny, we can see, intact, the house of Claude Monet, with its enchanted garden and, across the road, the famous pond where he painted his lilies. In other parts, Renoir, Sisley, Millet, Cézanne and Daubigny found their delight. It was there that they enjoyed, along with a simple life, the business of painting at a time when the world was at rest and their existence could be devoted entirely to their ideals. Then the Ile-de-France still preserved the original aspects of its unmarred beauty. It is free from intruding industries from so many factories and their attendant workmen's cottages, which have mushroomed so disastrously around Paris for a score of years. Its pastoral life was still unspoiled. The city, the trees in which the birds sang freely in the spring, the undulating fields of golden wheat and the songs of the harvesters in summer, the echoes of the hunting horns through the forest in the autumn, and the icy landscapes of winter; all of these were a pure source of inspiration to artist, painter, poet or musician.

Where Primitiveness Prevails  
STILL, WE MUST NOT be pessimistic. Many corners remain untouched; and I know a few, which like oases in the desert, stand a good chance of remaining unspoiled for a long time, because they happen to be remote from main highways and to enjoy the privilege of not counting a railroad station among their official municipal buildings.

Montfort-l'Amaury is one of these rare little cities. It is indeed a small town, for its population does not reach two thousand inhabitants. Yet it is one of the most delightful places of the Ile-de-France. If you follow, past Versailles, the road to Brittany, you will first pass through Saint Cyr, famed for its national military school, the West Point of France. After a few miles you will leave the road of Rambouillet on your left, pass the charming village of Pontchartrain, after which the lake near New Orleans is named, and reach an avenue of shady trees branching off to the left and toward a church tower on the hill and among the woods. You will feel quite

Paris still. In fact, you are only twenty-five miles from the capital, and the risk has been less than one hour. But when you land in the old streets of Montfort, you might well be several hundred miles away. The houses, the cobble stones, the narrow sidewalks, the massive doorways, the picture-gallery pointed roofs, the hanging attics, the elevated gardens, the cloister of Robert the Devot, the ruins of the old chateau of Montfort where Simon de Montfort was born in 1165, the church famed for its stained glass windows, everything joins and compels to convey the impression of a great past which is still preserved alive. You can hardly imagine that you are in Brittany!

Still it is true. Montfort-l'Amaury, centuries ago, was part of the Duchy of Brittany and stood as an advanced sentinel in the heart of France. If you happen to arrive here on a certain day of August, you will find the little city celebrating the "Fête" of Anne de Bretagne, you will see the dual coats of arms on the decorations of the streets, and the people wearing typical Breton costumes, hats and bonnets.

The Master of "Belvédère"  
IT MAY BE also that you will meet a man of short stature, seemingly frail and of slender, almost angular figure, yet obviously full of stamina, with rather prominent nose and brilliant eyes dotting two thin cheeks. You will notice the flexibility of his gestures, his somewhat distant but most courteous attitude, the discreet elegance of his clothes? Maurice Ravel. For Ravel, Parisian among Parisians, has made his permanent home in Montfort-l'Amaury and has become its most prominent citizen. There he bought a house shortly after the war, remodelled it, enlarged the garden, and built a "Belvédère" which gave its name to the property.

"Belvédère" is located up a hill and at the curve of the road to Houetan. The site is one of the most admirable of which one could boast. From the terrace in back, there are discovered miles and miles of smiling country following the immediate perspective of grey stone, quaint chimneys marked with a garden of blue smoke, towers and garages. On the other side, as a well-kept

contrast, a large estate stretches its green lawns and its venerable trees. "I love this," says Ravel, as he points out, "then, the Ile-de-France, and there—England!" Still, Ravel was born in the south, in the Basque country, which stands on both sides in "folds," his colorful and dynamic rhythms, the power of the climaxes which he so well knows how to build; all of these show how sensitive he is. Sometimes, however, his reserve has been misunderstood, even by some of his most ardent admirers. By insisting too much upon his horror of pedantry, his fear of pomposity, there has been created a belief that he is at his best in miniatures. Nothing is farther from the truth. Ravel has written many large works: the two suites of "Daphnis and Chloé," the "Spanish Flour," the *Bolero*, and the *Spanish Rhapsody*, not to mention his string quartet and other works of chamber music.

Still it is true that he hates bombast and for this reason craves self-control and restraint to the highest degree. Anyhow, what does size itself matter? It seems that we live at an age when long heavy works are out of date. Who would deny that in poetry, a sonnet may contain more beauty than a long, tiresome epic poem? One musician once said, jokingly, "Ravel is the most perfect of Swiss watchmakers." By which he probably meant that Ravel's music is mounted like a marvelous piece of machinery, like one of those extraordinary time pieces which are regulated at one-tenth of a second. This joke is at the same time remarkable praise, for it expresses accurately the perfection of the minutest details which is his own.

A Noble Lineage  
LIKE MOST of the great piano writers, Ravel descends from Liszt. Most noticeable in this respect is his piano piece, *The Fountain*, written in 1901 and his most popular piece. There will be found striking resemblance in the way of handling, especially in his previous work, a richness of harmonies, an audacity and a power of description, which belong to him only. The date of composition should be given especial notice. 1901 marks the end of Debussy's *première manière*, or first style in piano writing; after which an evolution came and can be detected in the composer presenting several of his piano works. Ravel was one of them. I can still visualize this high stiff collar and Lanterne tie, and the side whiskers which gave him the aspect of an Austrian diplomat. But most of all, I was impressed by the originality, the distinction, the shimmering colors of the *Sixte antiquaire*, the *Menuet antique* and the *Pavane pour une Infante défunte*, which he played on that special occasion. 1901 marks the end of Debussy's greater manner. And many examples, especially in the first number of *Pagodes*, a trace of the influence exercised by *Jeu d'eau* which had appeared in the meantime.

One of the characteristics of Ravel's piano music is the clarity and limpidity of its graphic notation. It is most perfectly and completely written out. All the magic tones are there in the score, and the details of their details. An adequate interpretation should therefore be an easy matter, for one endowed with a capable technique and following the text scrupulously. But



MAURICE RAVEL

on the other hand, there are a certain subtle insight, and also an effort of imagination, which often surpasses and, by very much, the possibilities of the average executant. This needs a little explanation. In Beethoven, Schumann or Liszt, for instance, the expression, the emotion, the passionate or dramatic feelings, are there in their primitive, genuine condition, and more or less in the state of raw material. Each interpreter can use them through the channel of his own nature, in many ways dictated only by individuality. This does not hold true with Ravel's music and there is only one kind of poetic sensitiveness which is suitable—the author's own. Therefore it will be well for the performer to remember, at all times, the features of Ravel's personality, in order not to trespass and thereby betray his intentions.

**The Critic Speaks**  
According to Alfredo Casella, Ravel has been termed, at the same time, "scholastic" by a certain number of French modernistic composers, and "tarsabiscato" (over-concerned with details) by some never-satisfied people.

"Both definitions contain a good deal of truth," states the Italian composer, "but it is precisely because Ravel has known how to achieve a miraculous equilibrium between some tradition and an ardent thirst for novelty, that he asserts himself as the greatest musician in France since Debussy. In any case, only one thing matters in art: that the creator should reach those mysterious spheres where spirit and matter are blended in one whole, and where it becomes impossible to separate fantasy from technique, so perfect is their blending."

**Creative "Periods"**  
LIKE THE OTHER great masters, the style and the harmonic system of Ravel have undergone several changes. In the period from 1901 (*Jeux d'eau*) to 1910 ("Daphnis and Chloé"), he was like Debussy, Florent Schmitt or Gabriel Dupont, within that certain characteristic harmonic climate which prevailed at the beginning of this century. The same had happened to Bach and Handel, Mozart and Haydn, Chopin and Schumann, for instance, in other periods. This climate is properly indescribable, immaterial. Still, it exists and exercises a sort of general influence on the most personal music. It is as an emanation from the air, from the myriads of atoms that roam around us and encircle all forms of art. This has been the cause of a certain bringing together of Ravel's and Debussy's names by some people who revel in discussing plagiarism. It is quite unjustified. Debussy and Ravel may be termed neighbors, harmonically; but they are different. Generally speaking, Debussy is more in the major mode, while Ravel is in the minor. Debussy loved the whole-tone scale, at least in the middle period of his life; while Ravel never used it, even if sometimes he came quite near to it.

Ravel's renewal of style came with the "Trió for Piano and Strings," written in 1915, a renewal which confirmed itself in the "Menuet de Couperin" (1916-17) and in his subsequent works up to the present time. In this new style he does not repudiate the past; but he looks for more and more simplicity and in consequence his harmonies are less loaded, while in "Concerto for Piano and Orchestra," he admits that he thought of Mozart and Saint-Saëns, whose perfection of form he considers supreme.

Without a doubt, Ravel is one of the greatest orchestral artists in the annals of music. He is a wizard, a magician. Those who have heard his orchestral version of Moussorgsky's "Pictures from an Exhibition" will understand just what I mean, and will agree that when the art is carried to such a point, it must be placed on the same level with that of the creator himself!

**Explorations**  
THE TREATISES of orchestration, from Berlioz and Rimsky-Korsakoff to Guiraud and Widor, show us which are the good notes and the bad notes of each instrument. In the older times these rules were followed very closely; but gradually, in their search for novelty, composers began to explore what had been considered as forbidden land. They tried to investigate and to see if this would not yield new effects. The members of our orchestras know well the avidity of composers who come to them in great secret and ask confidentially for some new way to get sounds hitherto unknown, out of string, wood or metal. They make notes, go home, try to use the advice; and later we hear the results—the horns strangle themselves; the clarinets sing through their noses, with the faintest twang; the bassoon growls as if it had caught cold and had become hoarse; and the strings hiss like snakes in a tropical jungle! But Ravel is so subtle, so tasteful and so discreet, that he compered only the parts of this forbidden land which he knew would prove valuable. He was able to exploit the new resources with great cleverness; whereas his imitators wandered blindly and ignorantly, got caught in the swamps, and finally bungled everything! The same had happened with Debussy's initiators as regards color: what the master had handled in delicate, soft hues, was treated by them with a heavy tar brush!

Spain holds an important place in the production of Ravel. He does not, however, call on its folklore; and the themes of the *Spanish Rhapsody* and the *Bolero* were invented by him. His use of folklore has been altogether very slight. In the list of his works we find, as derived from it, only a few Greek songs and harmonized Hebrew melodies. May I say, in passing, that the latter have contributed to spread some belief that Ravel belongs to the Hellenic race, which is contrary to the truth. Born at Ciboure, Basses-Pyrénées, Ravel descends from Saracen ancestry. Ciboure is a small town just across the river from St. Jean de Luz. When the Moors occupied Spain and attempted to conquer the south of France, they took Ciboure and laid siege on St. Jean de Luz, unsuccessfully. Many of them settled in Ciboure, and this climate is the reason why a strong Saracen element has remained in the population.

**The Litterateur**  
BEFORE THE WAR, Ravel collaborated regularly, as did Debussy, on several music magazines. In February, 1912, he gave his first contribution to the "S. M. I.," a monthly bulletin of the *Société de Musique Indépendante*. The date of its issue makes the following exact: "By an ironic coincidence the first work about which I am called to report happens to be my own *Patone pour une Infante*



RAVEL'S RESIDENCE AT MONTFORT-L'AMAURY

délicate. I do not feel in the least embarrassed to talk about it; to the contrary. From so far, I do not see its merits any more; but, alas! I can see its defects very well: the influence of Chabrier, which is obvious, and the rather poor form. In my belief, the remarkable interpretation contributed much toward the success of this timorous, incomplete work.

**A French Concert**  
OPINIONS MAY DIFFER as to the preceding appreciation of the German master's esthetics. It reflects, however, the attitude taken by many in France as concerns Brahms. It is said, often, that the French public does not like Brahms and does not understand him. Thus presented, the statement is wrong. Everybody understands Brahms. How could it be otherwise, since his music is so perfectly clear and uncomplicated? But the French people much prefer a certain part of Brahms' works, namely, the songs and piano pieces, to the greater symphonic or chamber music works, which appear to them in the light of great big "machines" diluted for the mere sake of development and of proportion, not in keeping with the simple charm of the original ideas.

Now as to César Franck. Buffon continues: "Must we attribute to similar causes the disillusion which comes to us after each new audition of César Franck's 'Symphony'?" Probably; and this through the two symphonies (Brahms' in D major and Franck's in D minor) are quite different in both their values and working-out. Nevertheless, their defects come from the same source—disproportion between the ideas and the development. In Brahms we find a clear and simple inspiration, in him playful and melancholy; and along with it are developments which are scholarly, grandiose, entangled and heavy. In Franck, we have a melody which is an uplifted character, daring harmonies of singular richness; but a poverty of form which is appalling. The construction of the German master is clever, but one feels too often its artificiality. In Franck, there is hardly more than an attempt at construction; groups of measures, or entire pages, are repeated, transposed literally. He abuses, awkwardly, the old-fashioned scholarly formulas. But there is one point where the superiority of Brahms manifests itself: his orchestral technique is most brilliant. Franck, on the contrary, commits quantities of instrumental blunders. Here, the basses crave climaxes, and the middle strings still more heavy and dull. Their loud trumpets double the part of the violins. At the time when the inspiration soars to greatest heights, one is disconcerted by sounds of carnival."

**Passing Notes**  
BY FLORENCE LEONARD  
A double bass basso: Lablache, the famous basso, a man of enormous size, played the double bass in the theater in a small hall in the city of Vienna. One day in his life when the principal bass singer was indisposed. His success in the singing part was instantaneous. His voice was so reminiscent of his instrument that when Weber heard him sing soon after his debut, he exclaimed, "By heavens, he is a double bass still!"  
Patti's earnings in opera were said to be the largest of any singer, and her active career was the longest. In certain South American engagements she had a contract for sixty nights at a minimum for a performance. Caruso was paid ten thousand dollars a night for a limited number of "bass" still!

**The Will in Creative Art**  
THE FIRST one discusses Brahms and César Franck: "This 'long patience' or will-power in which Buffon rather unluckily thought he had discovered the very essence of genius, is only in reality a helpful adiuvant. The principle of genius, that is, of artistic invention, can be constituted only by the instinct, or sensitiveness. What the naturalist perhaps meant only jokingly has caused a misunderstanding which is more harmful and relatively modern—the idea that will-power can rule the artistic instinct. Will-power must come only as the artistic servant of this instinct. It must be a robust, clear-minded maiden who will obey her master's orders intelligently, will carry out his instructions faithfully, help him pursue his road without ever trying to lead him astray, bring the magnificent clothes which will adorn him, but never select among her own wardrobe any unusual clothes, as sumptuous and tempting as some of the garments may be."

"In some cases however, the master will be so weak that the servant must support him, or even take the lead. The product of such abnormal association is rather pitiful, musically at least. Still, it may satisfy certain listeners, whose nature happens not to be over-sensitive. What one feels tempted to appreciate particularly in these sulky works is the *mi-faire* (the technic, the writing experience). But in Art, the *mi-faire*, in the absolute sense of the word, cannot exist. In the harmonious proportions of a work, in the elegance of its structure, the part of inspiration is almost unlimited. Developments created by will-power will only prove sterile. This appears very clearly in the works of Brahms. One notices it in the "Symphony in D major." The ideas are of intimate, sweet music. Although their melodic outline and their rhythm are very personal, they can be linked up directly with Schubert and Schumann. However, their progression seems to become hard and stiff, as soon as they have been presented. It seems that the composer was obsessed, all the time,

by the desire to equal Beethoven. But the charm of Brahms' inspiration was, by nature, incompatible with those large, fiery almost disorderly developments which are the direct consequence of the Beethovenian theme, or which, rather, spring up from his very inspiration. Brahms acquired through study, the *mi-faire* which his ancestor, Schubert, naturally lacked. He did not discover it within himself."

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Frieda Hempel had planned a career as a pianist and had appeared in concert at the age of sixteen before she was that her voice would make her famous.



THE FAMOUS PORTRAIT OF LUDWIG VAN BEETHOVEN, BY H. WULFEL

**Beethoven the Humorist**  
By JEROME BENGIS  
TO PICTURE Beethoven as a stern, over-serious personage would be quite as incorrect as to fancy Haydn as a musical Chatterton or Schubert as a profound enigma. He had his serious moments, it is true; and, when he wrote his Heiligenstadt Will, his words were not a disparaging bordering on tragedy. Nevertheless, in spite of this man's pathetic existence, he never quite forgot his sense of humor; and the Beethoven who wrote the *Scherzo* of the "Ninth Symphony" is hardly less humorous than the man who composed the rickling finale of the "First" bass still!"  
Beethoven's humor, however, is never so explicit; the exquisite jest, for the artist is never unlike the man. The *Allegretto* of the "Eighth Symphony" and the Russian-like boisterousness of the finale of the "Seventh" surely were not meant to lull one to sleep; whilst the middle section of the *Scherzo* of the "Fifth" sounds like an impish dance of gnomes. But let us turn from the man's music to his personality, and we shall understand that side of his nature which never really aged, in spite of his deafness

or the unsatisfied yearnings of his love-life.  
**Genius at Leisure**  
LET US START with Beethoven's little *Andante* with Goethe down an avenue at Baden. This does not refer to the occasion when Beethoven refused to bow to the aristocrats (an event which was, there is reason to believe, only another one of Bettina Brentano's romantic inventions) or a gross exaggeration at the least). But let us imagine these two geniuses as they walk along one fine afternoon—Beethoven in quick movements, as was his custom, with his short, stocky body bent forward, and speaking loudly and gesticulating conspicuously, thereby attracting the attention of some of the more curious passers-by; while Goethe, with an imposing and dignified bearing, walks more sedately, and finds it somewhat difficult to keep up with his friend. As they move on, people stop now and then and bow to them.  
Goethe, who, in his heart feels highly complimented by these lavish signs of respect, will not admit to himself that this is the case. He turns to Beethoven and, with a somewhat pompous air, says, "These people show me too much respect. I do not approve of their bowing to me so continually."  
At which Beethoven gives him a little side-glance and replies, "But perhaps they are bowing to me as well, Your Excellency?"  
It is to be noted that Beethoven used the title, "Your Excellency." Whether or not this was ironic must be imagined. But of one thing we may be sure—that there was a clever little twinkle in the master's eyes as he uttered the words; and he doubtless gave a little chuckle as well.  
**Sharp or Tender**  
WE WILL GO ON a few years. Beethoven's humor is revealed again by a little incident that has a dash of Slavonic iron in it. It is 1816, and an obscure musician by the name of Anselm Hüttenbrenner has brought for Beethoven's inspection an overture to Schiller's "Robbers." We can see the young musician waiting anxiously as Beethoven carefully studies the manuscript. What the master's thoughts really are may well be imagined by anyone of even slight psychological insight; for soon we find him turning to the eager musician to say, "I am not worthy that you should come to me." The other, overcome by this compliment, leaves the house thinking himself a titan; while Beethoven can do nothing other than smile to himself.  
Be somewhat previously, in the same year, Beethoven's humor had rippled to the surface. Del Rio, the tutor of Beethoven's nephew Karl, had called. Beethoven, suddenly aware of his unarty appearance (which he takes the trouble to observe only on rare occasions), jumps up to put on his coat. Upon which, however, to his great embarrassment, he sees that Del Rio has noticed a hole in his coat sleeve. Beethoven hastens. He does not know whether to put his coat on or to leave it off. There is an instant decision; and, with a coarse but forced laugh, he puts on the coat, with the remark, "I'll put it on! You've already seen."  
These two incidents, the first so delicately ironic, and the second so poignant



and pitiful, ender Beethoven to us all the more; and we see that, if at times he can be as subtle as Voltaire himself, at other times he can be as artless as a child. We are a little afraid of the man who so cleverly foils Hittnerbreuer, we must love with all our heart the one who so touchingly reveals himself to Del Rio.

Thoughtful Wit

TURNING BACK to his earlier years, we find Beethoven addressing his quintamir, Zmeskall, with absurd dignity, Beethoven, who never quite forgot that "excellent rapping" of the knuckles which he once gave the Archduke Rudolph, or having kept him waiting, and who always continued to boast of that daring bit of impudence toward royalty, now simulates sarcasm with this Zmeskall, who is "always humbling himself before him. "Good morning, Your Zmeskallian Highness! Has Your Zmeskallian Highness slept well in the Zmeskallian bedchamber?" And Beethoven is highly amused by the sour faces of his friend, who blames his blue blood for this satirical shower.

Later we find Beethoven saying of Rossini (as only he could): "Rossini would have been a great composer if his teacher had frequently applied some bows ad posteriora." Obviously this quaintly humorous remark was called forth by his recollections of his own stern father pulling him out of bed in the early hours of the morning and dragging his Mozart-to-be to the village church organ.

Love Me, Love My Dog

IN THE YEAR of 1810 he is writing to the before-mentioned Zmeskall for a mirror (and he himself probably chuckles over the request); while, in the same year he discovered his obvious reasons for not to demand—his brand-new love, Therese Malfatti, who has a little dog, Gignons, of whom Beethoven is especially fond. In his letter of this period the creator of the "Eroica" says that this Gignons has suppld with him and accompanied him home; and from him boasts of the fact.

But, when Beethoven is not occupying his leisure by strolling with Gignons, we may venture to suppose that he is horseback riding! Incidentally, the man who always wore his own hair white! every one else wore a wig, kept in fashion this one time (and it is almost unnecessary to say that after this once he forever cursed fashions).

So Beethoven decides not to ride horses again; but to continue his favorite strolls instead. On these occasions, if he should walk rapidly by, we may be sure that he would have his little notebook, in which to jot down ideas as they come to him. And if he should be questioned as to the everlasting necessity of this notebook, he would reply, in the words of

Kreisler and the Prodigy

By CARLETON A. SCHEINERT

FRIEZ KREISLER, declared, when he was last in Los Angeles, that he had been deeply struck by an artist, who he described as a large number of "prodigies" originating everywhere since the commercial success of a few has lured fathers and mothers and their children to the city.

"The average child prodigy does not, cannot, last. If we look back to music student days we remember children younger than our present prodigies, and possibly more talented. Already some were making public appearances, being hurt not only musi-

cal but egotistically and physically by unreasonable adoration and expectations. We wonder where they have disappeared! Reaching at last their early twenties, physique gone, vitality drained, they are mentally and physically the past.

The Burdens of Tears

AS THE MASTER grows older, however, his troubles steadily multiply. His domestic affairs are always a source of great distress to him. Added to the burdens imposed by the care of his nephew are the cares of his own family, which, by his own will, he never quite ceases arguing with his servants. Moreover, his lack of financial resources further adds to his discomfort. His long-cherished dreams of the joy and peace of matrimony are not realized; and his shattered illusions haunt him.

Yet, in spite of his painful, lonely existence, his sense of humor still shows itself, revealing the fact that the man's essential spiritual vigor has not left him. We are amused by the Beethoven of the last period, who writes to a publisher somewhat as follows: "You promised me so-much and so-much for my quartet. You say you are cutting the previously mentioned sum off my quartet. Very well—I cut my quartet in half. Herewith you will find enclosed two movements of the quartet instead of four."

The Evening Afterglow

THE FIRE of the man is still extinguished, and his pride is as great as ever. Occasionally he still stands up on bits of temper, as is found when he is one day in a Vienna restaurant. "I asked for lamb stew," thunders Beethoven at the waiter. "Why did you bring me beef stew?"

"Oh, no," insists the waiter. "You asked for beef stew." "Don't tell me I asked for beef stew, when I know I asked for lamb!" With which Beethoven rises and dashes out of the restaurant.

This regards as very humorous, so that he roars to his heart's content as the waiter wages the portiere from his head.

On his bedridden Beethoven is resigned to the ways of Fate. His tortures seem endless. One doctor tells him he must sit on a pile of hot leaves, and Beethoven does so—draining, in the meanwhile of a "Teuth Symphony." Soon he develops pleurisy, and another doctor comes, this one to tap him for water. The incision is made, and the water begins to flow. But lo! Beethoven the humorist appears anew! "Put in your cork!" he exclaims.

"This reminds me of Moses tapping the rock for water!"

When Brahms' "Piano Concerto in D minor" was first performed, critics labelled it a "symphony with pianoforte obbligato." Although this statement is an exaggeration of the part which he played, we can't say that this most vital work has decided symphonic characteristics, which Bachua, in his splendid performance (Victor set M209), unquestionably lacks; since he does not permit the piano part to emerge from the orchestral continuity. After hearing this concerto, so honorably and so appreciatively performed, can one help but exclaim—here is the work of a great creative mind!

It is hard to think that Brahms was only in his twenties when he wrote it! It has been said that Bachua "steadily refuses to find his part greater than the whole" in performing a piano concerto.

THE ETUDE RECORDS AND RADIO By PETER HUGH REED

THE Busch Quartet, a new group which plays with gratifying tonal quality, fine assurance and coordination, is excellently represented on records by its performances of Beethoven's "String Quartets, Op. 18, No. 1, and Op. 95" (Victor sets M20 and discs 8252-3). Particularly notable is this group's playing of the Adagio of the "First Quartet," that is most "moving song of sorrow" which is said to have been inspired by the Tomb Stone in "Romeo and Juliet." Each work is given sensitive, convincing and musically penetrating. The recording is clear and realistic.

The London String Quartet has never been better represented than in its recording of Beethoven's "String Quartet in A minor, Op. 137" (Columbia set W3). Here is a notable performance of one of Beethoven's greatest works, in which the spiritual aura, the eloquence and the intellectual continuity are set forth with comprehension and care. Few things are more moving, more spiritually uplifting, than the third movement of this quartet, with its deeply felt and devotionally expressed opening section in the Lydian Mode, and which in the final augmented variation and coda reaches extremely high, quite indescribable. Such music as this, played as here, is most welcome on records, since they permit close study and greater intimacy.

Alfred Cortot's expression of the poetic qualities of piano music, his singing tone and his sound technique, make his recordings not only thoroughly enjoyable but also great lessons to the piano student. In his recordings of Chopin's great Fantasia in F minor (Victor discs 8250-1), the four Impromptus (Victor discs 8238-9), and Ravel's "Sonatine" and Jeux d'eau (Victor discs 7728-9), we encounter a sympathetic and comprehending mind at work recreating, in an auspicious manner, the finest moods of the great Polish composer and also the fabulous artistry of the eminent French pianist.

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ORIGINALITY AMONG COMPOSERS

"It may be contended that a man cannot be original, and that originality seems to involve the making of some new contribution to the development or evolution of the art. But originality does not consist merely in effecting some change in an old technique; very often a great composer is able to use to a large extent the structures and idioms of his predecessors, and yet introduce some degree of originality. Handel in one age and Schubert in another, are cases in point. Both, in most essential elements in their originality, have inherited from the past; but they sit in the unique qualities of mind which distinguished them from their predecessors and are not revolutionaries."—THE CHESTERMAN.

MUSIC RECREATION and the RADIO

MORE THAN two thousand years ago Aristotle, the first scientific student of politics, observed that a state cannot be governed by the public opinion of its people if its citizens are too numerous to be reached by the voice of the same speaker. Because of the truth of that observation, popular government was considered for hundreds of years to be confined to the narrow boundaries of towns and small cities. It was the invention of printing, with the resulting possibility of rapid communication of the written word over wide areas, that in the long run made possible popular government as we know it, on a nation-wide scale. For popular government means essentially government by discussion, persuasion, and the conviction that results from discussion and persuasion, and it cannot function unless there is available a rapid medium of communication through which such discussion can go on.

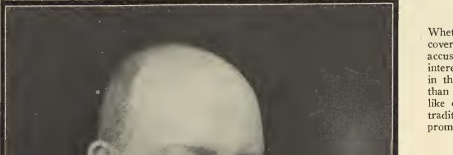
Such a medium on an effective scale first began to be applied by the development of the newspaper press in the Nineteenth Century. It was this which made popular government in the modern sense possible. The coming of the radio has completed the process and, by an unreamed miracle of science, has restored popular government in Aristotle's sense to a modern nation of continental expanse. When the people throughout the length and breadth of this vast country sit at their firesides and listen to those inspiring messages in which the President of the United States has from time to time during the past year explained the development of his program to the people, we at last find realized the conditions of a free democracy, for all the people of the country are actually within sound of the voice of their leader and in a position to consider and reflect upon the program which he brings before them.

One Clock—One Shepherd

THE DRAMATIC SPECTACLE of the whole nation listening in unison to the voice of the President should bring home to us in concrete form the meaning of the phrase "one clock and one shepherd" of the voice of the nation. No farm is so remote, no mine or ranch so distant, no house so poor, but what, overcoming all obstacles of rivers and mountains and lakes and seas, this mighty voice can penetrate to those fastnesses and bring its message, the same message that at the quarter of unaided brought to all the rest of the country, to the factories and the cities and the ships on the sea. But what message? That is the question. What message is so important that in this way it shall be communicated by the power of modern science and art to every citizen of the nation, to every man of a true faith? The virtues of a liver pill? Granted; but even so, what other national messages shall our people hear from the air?

There is no doubt in my own mind that it is inevitably by far the larger part of the radio programs offered to our people will be of this nature. There is no doubt that the actor, using the word recreational in its broadest sense, as opposed to the immediate and practical, is altogether as it should be. They will be recreational in the sense that they will consist dominantly of musical offerings, because radio is a form of sound transmission, and the

Music Recreation and the Radio Address by HON. JOHN DICKINSON ASSISTANT SECRETARY OF COMMERCE, WASHINGTON, D. C. At a Conference of the National Committee on Education by Radio, May 7, 1934



Whether it is desired or not can be discovered only after the audience has been accustomed to it. The degree of popular interest which has been expressed in our other musical programs is greater than might have been expected in a country like our own, with practically no musical tradition behind it, and offers excellent promise for the future.

Powers and Limitations THIS CONFERENCE today is devoted primarily to the subject of radio and education. I have spoken to this extent of music, not merely because of the dominant part which I believe it must always play in radio programs, but also because I believe it constitutes one of the most important channels through which radio can contribute to national education. Every vehicle of communication, like every art, has its own special fitness to certain ends rather than others; and listening taught us long ago, in his laocoon, that we must not expect one art to do the work for which others are better adapted.

We should always be in this mind in considering the part which radio can play in education. Inevitably, I believe it is better adapted to those types of educational effort in which the emotional and dramatic have a part, than to those which consist in the mere transmission of intelligence. This does not mean of course that its usefulness is limited to recreation through music. Far from it. It does mean, however, that there are fields in which it cannot contribute so effectively as in those of greater interest and understanding. I believe that in these fields radio can however be put to very effective use in stimulating and arousing interest and in calling public attention to the interesting character of many fields of study which are apt to be otherwise overlooked. In granting that the radio can contribute to national education, the classroom in doing what the textbook and the classroom are better fitted to do, radio can add to the effectiveness of the classroom by awakening an awareness to the fascinating problems of science and history and literature and philosophy, which may lead to greater interest and understanding of what the textbook and the classroom have to offer.

Everything depends, as I have said, on whether or not the special possibilities of this special medium of communication are properly taken advantage of. Interesting lectures or addresses in this direction. For example, the technique, which has been developed of having some subject in the field of economics or law or government treated over the radio in the form of a conversation or dialogue, represents a great advance over the classroom method of a lecture or address. The play in dialogue, this suspense involved in the question and answer method, contribute that element of the dramatic in which radio depends so greatly for its effectiveness.

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(Continued on page 545)

# What Makes a Good Touch

By SUMNER SALTER

HOW OFTEN one hears the remark, when coming from a piano recital, "Why, yes, he has a lot of technique, but an awfully hard touch."

Probably the worst thing that can be said of a pianist is that he "pounds." Many concert-goers have noticed a tendency toward "pounding" in the playing of certain pianists; in fact, this has been the cause of no little public criticism. Just what the explanation of this regrettable practice may be will appear perhaps from what follows in this discussion of what goes into the making of a good touch at the piano.

### The Piano a Mechanical Instrument

IT IS NECESSARY to recognize at the outset that the pianist has to deal with a strictly mechanical instrument. The highly developed mechanism, which has been perfected in the action of the best modern grand pianos, is, however, only a modification and sensitive refinement of the principle of the fulcrum lever, by which force applied at one end of a stick is transmitted to a hammer at the other end, and by means of the vibrating string which is struck, produces a musical tone.

The player of the Hungarian dulcimer has an advantage, from a mechanical standpoint, over the pianist, in that the wooden lever and fulcrum are entirely supplanted by the arm and wrist of the player, and the hammer is directly subject to the muscular and nervous energy of the player. The character of the tone of the instrument is of course quite another story. The point of the comparison is that the pianist has to treat the indispensable key-lever of the piano as a part of his own playing apparatus of arm, hand and fingers, and so establish a direct contact with the hammer in its striking upon the string. Or, to reverse the statement and thus obtain a more truthful conception of the fact, his aim must be to make the piano mechanism of key-lever, etc., everything that he has to deal with as contact of the hammer with the string, a component and sympathetic part of his playing apparatus. In other words, he thought should be not of striking keys, but of controlling hammers; and the mind must be directed through the key-levers and intervening mechanism to the source of the actual tone, that is, the point of contact of the hammer with the string.

Obviously the accomplishment of this aim and the realization of the physical conditions necessary to bring it about are not simple matters. A novice at the keyboard, if undirected, instinctively proceeds to use the keys and overcome the resistance with more or less rigidity of the hand and arm. In a very short time he will have established stiff conditions at the wrist and up into the arm, the getting rid of which will later on give him much trouble.

### Like a Tennis Player

HE IS LIKE the average beginner in tennis. Nothing is easier than to take a racquet and hit the ball in much the same manner as one would a baseball with a bat. In the eagerness to play and to get the enjoyment of the game, one forms the habit of hitting the ball in one and the same way in all the various forms of play. The consequence is, before one is fully aware of it, he has become almost incapable of adopting proper form in the simple and easy

"club," the various "cuts" and other strokes in which suppleness of body combined with weight and resistance are necessary for steady improvement and success. Probably the pianist soon falls into the habit of hitting keys and finds he has acquired a hard touch, the result of tension and rigidity both in the wrists, arms and body generally, all having a vital influence upon the operation of the keys and the musical results following. Hence the first thing to be done is to establish and to maintain a condition of complete relaxation of the arms, assuring freedom from rigidity and tension at the several joints from the shoulder down to the hand. It is said that the arm should be like a rope attached at one end to the shoulder and at the other end to the hand. A better comparison would be that of a flexibly jointed cable, insuring steadiness and poise in movement but giving a certain resistance at any desired point.

### Electric Action

THE REASON for this necessary condition of relaxation, sometimes referred to as "de-vascularization"—an unfortunate term in the implications it carries—is to allow a free and uninterrupted flow of nervous energy from the spinal column to the fingers, unchecked by tension and loss of energy at the joints between.

Next comes the question of electricity, whereas now it is definitely claimed to be actually electric in its origin and nature. At a recent Conference on Interpretation of Physical Education, held at New York University, a recognized authority, Dr. George W. Crile, of the Cleveland Clinic, is on record as stating that "Mind is a product of electricity, generated by matter." Short-wave and infra-red radiations are used as a cause of electric activity in the brain protoplasm, and these electrons set up an electric current. The adrenal gland is the power station, it seems; and the dynamics of the brain seem to parallel the dynamics of the energy processes of non-living mechanisms—such as an electric battery." "Short-circuiting" of energy at the joints along the line, from the spinal column to the terminal points at the finger tips, may no longer be regarded as simply figurative speech, but as a term applying to physical fact.

### Out-of-Date Methods

IT IS DAYS GONE BY, when the Plaidy system and the Stuttgart method were in vogue, the concentration of effort upon a level and motionless back-of-the-hand—often tested by an effort to catch a coin upon it—generally resulted not only in tight arms and stiff wrists but in weakened and stiff fingers as well, the natural consequence of short-circuiting the current at relay points or switchboards in the joints of the elbow or shoulder.

Three of those out-of-date principles taught by Leschetizky and Breithaupt, William Mason and A. K. Virgil, and by their numerous disciples and followers, have largely superseded the old notions of broad, shallow, more musical and artistic results in playing, so that present standards are far above those of a generation ago.

\*New York Times, April 21, 1933.

### Present Problems

IN SPITE of this fact, however, there is the ever present necessity of coexisting the natural tendency and inclination of the young player to use the various muscles affecting the joints of the arm, in his effort to establish resistance to the weight of the keys, instead of developing that freedom of the hand itself. This is the important problem which the wise and thoughtful teacher is called upon to solve.

### Form Development

FORM in piano playing, as in any mechanical or physical action, is a product of three things which may be said to require attention and care in sequence—position, condition and action. In rowing a boat, handling a tennis racket, or manipulating a typewriter, a certain position is naturally favored, and a certain position, position, condition and action. In rowing a boat, handling a tennis racket, or manipulating a typewriter, a certain position is naturally favored, and a certain position, position, condition and action. In rowing a boat, handling a tennis racket, or manipulating a typewriter, a certain position is naturally favored, and a certain position, position, condition and action.

### The Case of Paderewski

IN THE LIGHT of what has been said it will be seen that ideal piano playing implies the maintenance of open lines of communication to expression independent of finger touch on any instrument, and particularly on the piano.

### "Gadgets"

IT HAS BEEN already shown that the primary object should be the uninterrupted flow of electric current to the terminal points of contact with the key-levers which carry it mechanically to the strings and produce the tone. Now the so-called "action" of the piano is not a simple domination of the key at one end and an up-motion of the hammer at the other end. It will show a series of movements of "gadgets" between the key and the hammer. The effect of these "gadgets" in operation is to give to the hammer a certain elasticity, life and freedom that would be impossible if it were directly attached to the key. That is, there is not a direct action—impulse from the key to the hammer, but a series of devices which modify that impulse and give to the hammer its elastic vitality.

A similar modification of the current to the key is of equal, if not of the greatest, importance in the production of the best tone of which the instrument is capable. This is a certain balanced condition of the hand in the relation of the fingers to the wrist, as a result of an expression of the key will exert an up-push of the wrist. In other words, the wrist will tend to rise not from an effort to lift it but because of the reaction or rebound resulting from resistance,

through the firm curved finger and back-of-the-hand, to the instantaneous flash of electric current (muscle-impulse) coming through from a central power-house in the brain.

### Position—Condition

IT WILL BE SEEN that the part the fingers have to play in this instantaneous transfer of current to the strings is one needing special attention. Obviously they must be firm; and it is also plain that the whole of each finger, should be so shaped as to withstand, without giving way, the heaviest shock that may come to it. It is on this account that the matter of hand-form, finger-shaping and relation of the hand to the wrist—in other words, position—is of such importance as to place it before condition. On this account wise teachers will consider the advantage of more or less preliminary practice in accurately timed movements of the wrist and forearm, with well-formed hand and fingers, and with varying degrees of pressure resistance in the back-of-the-hand and fingers, without loss of form, before beginning work at the keyboard. The importance of this preliminary hand formation, as also strict condition and poise, can be scarcely over-estimated. In this way will come about and may be maintained that supple condition which provides the freedom of change for the flow of electric energy to the point of contact at the key.

This condition permits the immediate transmission of the musical concept of the action, its quality, speed, accuracy and character, to the physical tone of the instrument and forms the basis of a good touch.

### Two Perfect Out-Doors

TWO THOUSAND four hundred and five years ago, on the outskirts of the ancient Sicilian city, there sat one afternoon two Greek musicians, one the Ionian Seer, a happy playwright in the apogee of his career. It was Aeschylus, listening to the soft sound of music and pulsing with the rhythm of dancing girls. Like Prince Hiero at his side, he came from over the purple hills which formed the back curtain of the temple of Apollo and his son.

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Rigidity, improper balance between action and resistance, tension, interference, extreme and misdirected force (electric energy) at any or all of the possible points of contact with muscular tissue in the playing mechanism, in brief, short-circuiting any one or any several of these will result in a hard and unsympathetic tone and may come to an extreme in "pounding."

### SELF-TEST QUESTIONS ON MR. SALTER'S ARTICLE

1. What is one of the worst of faults in piano playing?
2. What is the weakness of the piano for one cause?
3. What condition should exist from shoulder to finger tips?
4. What are the chief causes of "short-circuiting" of the old notions of broad, shallow, more musical and artistic results in playing, so that present standards are far above those of a generation ago?
5. What are three vital elements in form development?



GREEK SETTING OF EURIPIDES' "IPHIGENIA IN TAURIS," IN SICILY



GREEK SETTING FOR "THE WOMEN OF TRACHIS," AS GIVEN IN SICILY

## New Music For Ancient Plays

By ANNETTE GUEST VERY

OF THE MANY revivals of past art, that which the present age turns for inspiration, none is of more interest to the musician than the presentation of Greek plays with their accompaniment of Greek music, ancient or modern imitation, as the case may be.

There is, of course, very little of the ancient music to draw upon, and any living music must harmonize with the vibrations of its time. When Ildebrandto Pizzetti and Giuseppe Mule were selected by the Italian National Institute of Ancient Drama to supply the lost music for Sophocles' "The Women of Trachis" and Euripides' "Iphigenia in Tauris," rendered this spring in the still-standing Greek theater in the old city of Siracusa, Sicily, it was not solely because of the paucity of Greek musical fragments.

It would be interesting, could we ask Euripides or Sophocles wherein the musical character of the modern scores differs from the character of the original, wherein modernism has out-Greeked the Greeks.

### Sources of the Greek Music

IT IS BELIEVED that music came to Greece from the East, introduced into Greek religious rites, then secularized and adapted to the drama. Much of it seceded, by way of Byzantium, into Christian rituals and, through the church, reached the Western world as Gregorian Chant. Greek music had to be written in rhythms suitable to religious processions or to the dance. Frequently the dance was a slow rhythmic moving around an altar, the poses expressing various religious emotions.

We know that the Greeks used eight modes, or diatonic progressions; and, since an instrument could play only in the mode in which it was strung, it was necessary for the musician, each time the music varied in mode, to lay down his instrument and take up another. The names of these modes were derived in an interesting way, each being called after the particular race of people who most loved and used it.

That preferred by the Dorians, a warlike people which fixed the number at seven, by omitting one of the seven and adding a new one to make the octave.

In the time of Euripides, who was considered ultra-modern, there were zithers of nine, eleven and twelve strings, and lutes and quarter-tones were used. Centuries later, when music was classified as Gregorian, it became once more diatonic.

Hellenic Notation

GREEK MUSIC was not notated with tone symbols, but notes were represented by letters of the alphabet turned in various directions. Gamma, Γ, might mean a certain tone; backward, 7, it would mean a whole tone higher; gamma on its side, L, the half tone between.

Rhythm was indicated by another simple system, the μ (μ) which marked the duration of a tone.

The technic of music has had a great metamorphosis since the days of Greek zithers; but, were we to ask Euripides or Sophocles whether they preferred their music to ours, they might agree, with the throngs who sat watching their plays this spring, that the music of Giuseppe Mule and Ildebrandto Pizzetti is quite as classical and far more satisfying.

Mule's music for "Iphigenia" of non-Ionian, Grecian women, slaves in a foreign land, recall the delights of Greece; and the music is tender and hopeful. The play is full of dramatic scenes; and the music, which is an integral part of the play, not merely an accompaniment, adds much to their effect. Approaching the simplicity of sound made by the original Greek instruments, few instruments are used, woodwinds predominating. The voices sing in unison.

Pizzetti has divided his voices (all women) into three, four and even five parts. The orchestra is composed, for most part, of two flutes, two oboes, English horn, three clarinets, four horns, two trombones, bass tuba, violin and bass viol. Perhaps, because of the limitations of outdoor acoustics, neither violoncellos nor violas are used. Percussion instruments augment the imminence of doom. With an invocation to Aphrodite, the music passes from its usual agitation, from an idyllic dream to a realization of fatality.

The artistic success of these productions at Siracusa is largely due to the musician; no Greek play can be well produced without it. Poetry, dancing, scenery and music are of equal importance in the skill, but it is the sweet pulsing of the music that makes us feel that we sit, not today with the princes of Italy, but two thousand years ago, in the theater carved out of the side of the Sicilian hills.

### The Perfect Stage Art

WHAT IS IT that draws this crowd here at Siracusa? Is it the satisfying proportion of the four elements of Greek drama? These elements, all equally vital, all coordinate, are scenery, poetry, dancing

# Georges Bizet and the True Story of Carmen

By the Noted French Pianist-Lecturer

MAURICE DUMESNIL

PART II

IT IS USUALLY believed in musical circles everywhere that the initial failure of "Carmen" was so complete that Bizet died shortly afterwards of a broken heart. I realize fully that what I am going to write will disappoint lovers of musical narrations. I know that the opinion has been advanced that Bizet, in his despair, sought death because his cherished hopes had shattered at the failure of "Carmen" must prevail. The failure of "Carmen" is nothing but a legend, a story. The first presentation took place on the third of March, 1875. Exactly three months later, the third of June, the day of Bizet's death, it had reached thirty-three performances! I would like to know of another work represented at the Opéra-Comique in the last thirty years, apart from "Louise," which has had such satisfactory results. Only a few days ago M. Ch. M. Widor, the eminent secretary of the Academy of Fine Arts, whose extraordinary memory permits him to remember the most amazing details, was telling me: "That story of the failure is a lie. 'Carmen' was a great success, at once, with the public. The fact that several critics commented upon it unfavorably didn't change the excellent reception it had a number of friends who were so enthusiastic that they attended all the performances!"

"But," the "esprit daguerrin" might object, "the work was then taken off the bill!"

Of course it was. At that time the Opéra-Comique did not play continually; the summer season had arrived. So the theater was closed! But why not mention that at the re-opening in September "Carmen" re-appeared, and the success grew steadily until the fifth performance was given in the following January.

A Woman's Way

AT THAT TIME, however, it disappeared for a longer period of seven years. But there was a reason: owing to the financial difficulties of the director, Camille du Locle, the doors were closed until the advent of M. Carvalho in August, 1876. It happened that the latter's wife, Mme. Mliam-Carvalho, was a renowned operatic singer. Therefore, she maintained the work on the active list depended mostly upon the likes and dislikes of that important person from a vocal standpoint. "Carmen" included no part favorable to Mme. Carvalho, it was natural that it should be barred from the posters, especially if it had been presented by the preceding director! But this ostracism could not last longer than 1883. During that interval of seven years the work had made its way throughout the world as a result of its splendid start at the Opéra-Comique. Under the pressing request of public opinion, Carvalho had to come to a better understanding of his own interests, and he soon decided to produce "Carmen" again. It has never left the repertoire since then and even now proves to be the safest and best asset of the house.

Still, speaking from the artistic "inside" standpoint, the night of the first performance on March third, 1875, had been far from auspicious. Many contrary elements seemed to have conspired. At one moment, as Mme. Galli-Marié sang *Piangissimo*, the big drum player who had just made a mistake in counting his silent bars broke out with two formidable thunderbolts! This caused

an outburst of hilarity among the audience and a fit of fury on the part of the conductor. The orchestra, too, played without conviction or enthusiasm. The chorus was worse; imagine those poor women, accustomed to the conservative ensembles of *La Dame Blanche*, suddenly obliged to fight, to dance, to smoke cigarettes! The public, as ever in Paris, was divided in two sections: in the lower seats and the boxes were the society people, the nobility, the financiers; in the upper galleries, the intellectuals and the music lovers. While the former were somewhat shocked by the libretto and spread through the corridors declaring that the work was "immoral," the latter showed great admiration, applauded warmly the famous *Toreador Song* and the *Quintette*, and enored the prelude of the second act. The next performances, as is natural, were more accurate, and in the absence of the snobbish *blaisé* elements the reaction of the public became more and more enthusiastic.

### Misinterpreted Favor

PERHAPS the story of the failure may have originated from Bizet himself and from his tremendously sensitive nature. Perhaps he had not been so confident on that first night, and it is quite possible that a reception judged by his friends as favorable may have caused him a great deal of trouble. In fact, he was so nervous he retired into the director's office. When it was over and a number of admirers came to embrace him, to shake his hands, they found him the prey of grief, and the repairer took the arm of Ernest Guiraud, his greatest friend (later the teacher of Claude Debussy), and until dawn both wandered aimlessly through the streets of Paris, recounting the details of an evening which appeared to the composer as a disaster upon his composition. He wanted to him the conviction, the confidence, that filled his heart. Poor Bizet—what consolation he would have known, had he only lived another ten years or a worldly apostrophe which Guiraud already offered and predicted!

It will be of particular interest to musicians to know that Bizet unfortunately labeled himself as an operatic composer, showed a very deep appreciation for sacred music. In fact, the students who attended the organ class of Cesar Franck at the Conservatoire from 1872 to 1875 had noticed a man who came very often, sat in back of the hall and remained silent and attentive. This was the lover listener who to the surprise of Cesar Franck with great deference and attention. No one in the class knew who he was, and of course no one would have dared to interrupt him. It was Maurice Dumesnil, still, on the 2nd of March, 1875, the mysterious visitor spoke for the first time:

"My young friends," he said with a charming smile, "my name is Georges Bizet. For a long time I have been watching your work and I wanted to find a way to show you my appreciation. To-morrow morning I shall be at the organ as you are presented. You are eight in this class. Here are two tickets. It is very little, ungratefully, but, as you know, one can only give what one possesses. There was nothing to do but draw lots. The Goddess of Fate designated, in the first place, Vincent d'Indy. So the next night young d'Indy was at the organ. After that, as the first act he went out into the street and

found a small crowd of music students, excited already and filled with enthusiasm. They noticed a couple of men strolling back and forth on the sidewalk: Bizet and Hartmann, the publisher. They rushed to them and uttered their praise, but Bizet sadly answered: "My poor young gentlemen, it is very kind of you, but your congratulations are probably the only ones I am going to receive tonight. I feel it's a terrible failure. There is no remedy. I am lost."

### A Mood Makes History

OF COURSE the prediction of the master did not come true, but his mind was set on this pessimistic outlook, and it would not be surprising if the popular story of the failure started right there and continued in that attitude! However, as Bizet came back to Cesar Franck's class a few days later, obviously looking and feeling better. He immediately spoke to Franck: "Let's see. I need one of these kind young friends for a favor, but it may be a favor of long duration."

"What is it?" Franck questioned.

"We'll play the harmonium at each performance of 'Carmen,'" said Bizet.

Cesar Franck, serene as he was, laughed aloud heartily. To his knowledge there was no one apart from himself who could do so. But Bizet continued: "I'm in earnest. I absolutely need a harmonium back stage, to support the pitch of Lhéris, the singer, correctly when he is singing near the footlights. But at the beginning of the second act, when he has to sing 'Halle-la, halle-la, dragon d'Alicia,' as he heard it from the mouth of Ch. M. Widor. Once more the amateurs of sensation will be disappointed. But wasn't this death fitter for Bizet? His art was simple and profoundly human. His song was understood by the elect and by the laity alike. He spoke a language that reached the hearts of all. He was one of the people, wrote for the people, and died a plain death. Like one of the people."

### SELF-TEST QUESTIONS ON M. DUMESNIL'S ARTICLE

1. Where and when was "Carmen" first given?
2. What was Bizet's manner of composing?
3. How may the seven years' disappearance of "Carmen" be accounted for?
4. What, actually, was the reception of "Carmen" and how were the false rumors started?
5. What were the circumstances of Bizet's death?

### Practicing Difficult Passages

By ALTHA RICHARDS SLOOP

OPTIMISTS students dislike practicing the difficult passages they encounter in selections. The following suggestion may be of particular help and besides cause an interesting way of practicing.

Separating the particular passage, the student plays it slowly the first time the way it is written. Next he repeats it slowly and accers just the first note, playing the others softly. Now he repeats again and accents just the second note. He proceeds in this manner until each of the notes in hand has received special attention and ac-

cent, the others being played *pianissimo*. Then he plays the passage the way it is written. It is surprising how easy it becomes. The practicing itself becomes a delight. While concentrating upon the accented notes he forgets about it even being difficult. It may be necessary to play each hand separately at first, depending upon the difficulty of the passage and the ability of the pianist. Gradually the speed is increased and saves the player from attaining the desired tempo, but he must be sure to play it correctly each time.



## BAND AND ORCHESTRA DEPARTMENT

Conducted Monthly by

VICTOR J. GRABEL

FAMOUS BAND TRAINER AND CONDUCTOR

# A Discussion of Clefs

THIS DEPARTMENT has received many inquiries concerning the various clefs employed in writing music for band and orchestra. Confusion is caused by the fact that music is sometimes written in two or three different clefs for a single instrument, while many amateur players have been taught to read in but a single clef.

While much music in simple style employs no more than a single clef for an individual instrument, the violoncello, bassoon and trombone players of a symphony orchestra or concert band may find it necessary to read from two to four different clefs. Many musicians will agree that it in the writing of music; and they may be thankful that there are a lesser number used than formerly.

In earlier times individual clefs were used for each of the various voices of the vocal ensemble—*bass, baritone, tenor, alto, mezzo-soprano, soprano*. The purpose of these various clefs was to keep the voice parts as much as possible within the confines of the staff.

The following will illustrate the method of writing for these various voices:

Ex. 1

Bass Clef

Baritone Clef

Soprano Clef

Mezzo-Soprano Clef

Alto Clef

Tenor Clef

These have been practically discarded for voice writing; but the alto and tenor clefs have been retained for instrumental writing. The Treble (or C) clef and the Bass (or F) clef are the ones now most commonly used.

Ex. 2

harp, though this involves the use of multiple ledger lines below the staff and above the treble staff, with the *fa* as an assistant. Violin music also reaches an extreme altitude, but it has been confined to the use of a single clef.

Music for the viola is written mostly with the *alto* or *viola* clef; but the *treble* clef is employed for the extreme upper register. The purpose of using more than one clef in writing instrumental parts is the same which originally pertained to the writing of vocal parts—that of confining the parts as much as possible to the limits of the staff and of avoiding the excessive use of the ledger lines. The compass of the viola is

Ex. 3

Ex. 4

1st Violoncello Solo

2nd Violoncello Solo

3rd Violoncello Solo

4th Violoncello Solo

5th Violoncello Solo

The violoncello employs the bass, tenor, and treble clefs, though many writers refrain from using the treble clef. The opening of the "William Tell" Overture, by Rossini, will illustrate the use of these three clefs—this portion of the beginning of the overture being written for five solo violoncellos.

In the concert band the parts for trombones are written with three different clefs. In America only the bass and treble clefs are used, the parts being duplicated. Use of the treble clef for trombone and euphonium (or baritone) is confined largely to amateur players. Professional players use the bass clef parts almost exclusively, though they are expected to be able to read readily with the other clefs.

When written in the treble clef the trombone and euphonium parts are transposed, the actual pitch of the instruments being one tone lower than the part as written. The scale of B-flat for either of these instruments becomes the scale of C when written in the treble clef. Thus, identical scales for the trombone would be

Ex. 5

Ex. 6

Ex. 7

Ex. 8

Ex. 9

Ex. 10

Ex. 11

leger lines. Thus the part of the first violoncello, as cast in the treble

Ex. 5

Ex. 6

with the tenor clef, or

Ex. 7

with the bass.

In the symphony orchestra of today the parts for trombones (there are two tenor trombones in Bb and a bass trombone in G) have their parts written on the bass staff and the positions of the slides are regulated according to the actual pitch of the tones to be produced. In former times *alto, tenor, and bass* trombones each used its own clef. Thus the symphony player must be able to read readily with at least three clefs.

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or

Ex. 8

Ex. 9

Ex. 10

Ex. 11

will become a transposed part, by changes of key, when the treble clef is used.

Ex. 12

Some band publications now supply parts only with the bass clef—and this is as it should be. The beginner can be taught to play from the bass staff as readily as from the treble, and the trombone is no longer a transposing instrument. The widespread use of the treble clef in this country for the trombones and euphonium is due, no doubt, to the fact that cornet and clarinet players have often found it necessary to start on one or the other of these instruments upon short notice, so as to fill a vacancy in amateur bands. The treble clef having been the only one with which they were acquainted, they found it easier to play the new instrument with that clef and thus be able to devote all their attention to the mastery of its technical intricacies.

The bassoon, because of its extended



Some European band publications provide the tenor (first and second) trombones only with the tenor clef. A comparison of these three clefs will be helpful here.

Ex. 12

Many American trombone players in amateur bands have been at a loss as to how to read from a part with the tenor clef and then to play this without having to rewrite it with either the bass or treble clef. If such players read on the treble staff readily, they should have no difficulty with these parts. With the tenor clef used (with the fourth line for the location of C), the part is played in pitch. By retaining the key signature by the simple expedient of dropping the last two flats—without any others as the signature of the new key may be considered as being in the treble staff with C on the third space. It then becomes, of course, a transposed part.

In this way, these phrases for the trombone, with the tenor clef,

Ex. 13

Ex. 14

will become a transposed part, by changes of key, when the treble clef is used.

Ex. 13

Ex. 14

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The bassoon, because of its extended

(Continued on page 531)

THE STANDARD MUSIC EXTENSION STUDY PIANO COURSE

FOR TEACHERS AND STUDENTS

A New Monthly Etude Feature of Great Importance

By DR. JOHN THOMPSON

All of the Music Analyzed by Dr. Thompson will be Found in the Music Section of this Issue of The Etude Music Magazine

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THREE VARIATIONS

By LEON VAN BETHOVEN
This month the Music Section of THE ETUDE includes three of "Six Variations" on an original theme by Beethoven...

CZARDAS

HUNGARIAN FOLK MELODY
Here is a four-hand piece, easy to play...

THE DAILY PRACTICE PLEDGE

"Tall oaks from little acorns grow" wrote an eighteenth century poet. In our July number we suggested an Etude Music Expansion League...

which sounds quite pretentious under the hands of two pianists. It is one of the folk tunes which Brahms made popular...

THE MESSAGE OF THE VIOLET

By MATHIEU BILBO
Another four-hand piece for young players. Miss Bilbo's name has been for years synonymous with superior teaching material...

PLAYFUL ECHOES

By HAZEL GILBERT
A little piece for junior readers in six-eight rhythm. Its two-note figures echo one another up and down the keyboard...

RUSSIAN DANCE

By H. ENGBELMANN
Sonory, precision, power and relaxation are necessary to the best performance of this number...

HEADS UP! FORWARD MARCH!

By BENJICKE COPELAND
An easy and interesting march for young players. The contrast between legato and staccato should be sharp...

PLAYING SOLDIER

By D. E. BASSING
Another march, the first theme of which gives practice in chord playing...

majestic effect. Controlled relaxation is imperative for elasticity and to avoid the bete noire of "lagginess."

THE MESSAGE OF THE VIOLET

By MATHIEU BILBO
Another four-hand piece for young players. Miss Bilbo's name has been for years synonymous with superior teaching material...

PLAYFUL ECHOES

By HAZEL GILBERT
A little piece for junior readers in six-eight rhythm. Its two-note figures echo one another up and down the keyboard...

THE JUGGLER

By ILLA KETTERER
The juggler employs interlocking figures which present an interesting problem in pianism for young players...

HEADS UP! FORWARD MARCH!

By BENJICKE COPELAND
An easy and interesting march for young players. The contrast between legato and staccato should be sharp...

PLAYING SOLDIER

By D. E. BASSING
Another march, the first theme of which gives practice in chord playing...

Double Work for Double Notes

A PASSAGE in double notes is apt to cause the pupil particular trouble. This may be overcome by having him first play the higher notes with the proper fingering...



THE TEACHERS' ROUND TABLE

Conducted Monthly by PROF. CLARENCE G. HAMILTON, M. A.

PROFESSOR OF PIANOFORTE PLAYING, WELLESLEY COLLEGE

No question will be answered in these columns unless accompanied by the full name and address of the writer.

ried woman who has not studied since she was very young, she began this month at the beginning...

After your pupil has completed Czerny's Op. 599, I suggest that you give her a set of studies of a quite different type in the "Thirty Progressive Studies," Op. 46...

A book which will systematically and pleasantly acquaint her with the various keys is "Short Pieces in All Keys" by Frederick A. Williams.

The Reason for Certain Signatures

1. When one sees a musical composition written in three sharps...

2. Doubtless it is intended that such a "stunt" should be performed only after the player has become well versed in the technique of the studies...

3. While I cannot say exactly how Liszt practiced his daily five-finger exercises, I may suggest as a useful method that you decide upon a simple formula...

and modernistic "Nine Etudes, Op. 27." Bach's "Three-Part Inventions" are apt to become dry, if given in too large doses...

Concentration of Scales

I am planning to enter a musical salon in the near future. It is not to keep up my technique without a teacher...

Perhaps you can suggest pre-arranged scales for arpeggio exercises. You know of any studies which express for practicing more flexibility...

Any form of technical work which avoids stiffness in the wrists can hardly fail to be beneficial to you. Best of all, however, is scale practice which is derived and emphasized from your own experience...

This practice, moreover, I believe you could well supplement by a certain amount of regular work in broken chords and octaves...

1. Consult the last chord in the composition. The tonic of the notes A, C#, E, you will know that the key is A major; but if it is founded on the notes F#, A, C#, the key is F# minor.

2. The principal note of the scale, outside of the tonic (C in the scale of C) is the dominant (G in the scale of C). Hence it is generally customary, in establishing the first of scales, to go expressly from one dominant to the next...

Musical notation for exercises with notes like i, o, e, etc. and instructions for hand positions.

Technical Exercises and Systems

1. If you pupils who play the Czerny-Libning Studies, Books 1 and 2, they have had some knowledge of minor scales and chords in two octaves...

For a standard collection of advanced studies of the romantic period, you may refer you to the two books of "24 Characteristic Studies, Op. 70," by Mendelssohn's friend and teacher, Ignaz Moscheles...

1. As to technical systems, I can suggest a better one than Dr. William Mason's "Touch and Technique" in four books, of which you refer. Dr. Mason's ideas are as clear and practical now as when first writ-



ten; and as a safe guide for all phases of technical work, they are now, as ever, unsurpassed.

For a comprehensive collection of scales and arpeggios, I may refer you to James Francis Cooke's "Mastering the Scales and Arpeggios..."

3. Pieces which should prove pleasing and profitable to boys and girls in these grades are: Poldini, "Terzetta in A minor"; Schwanneck, "Barcarole, Op. 62, No. 4"; Grieg, "Kignadun, Op. 49, No. 5 and March of the Deacons; Saint-Saens, "First Nocturne."

Sonatas for Recitals

Which sonatas would you suggest for recital purposes? I have just returned from a college who plays such composers as Chopin, Liszt and Liszt, and who plays a few sonatas that are not difficult, but which are of great interest.

I think that the following sonatas should meet your requirements. The general grade of each is given: Haydn, "Sonata No. 7, in minor" (Grade 6); This is No. 7 in Czeta Edition, but No. 2 to Presser Edition; Beethoven, "Sonata, Op. 14, No. 2" (Grade 6); Mozart, "Sonata in A major" (Grade 7); Schubert, "Sonata in A minor" (Grade 7); Beethoven, "Sonata in E-flat major, Op. 31, No. 3" (Grade 8); Grieg, "Sonata in E minor, Op. 7" (Grade 8); and Schumann, "Sonata in G minor, Op. 22" (Grade 10).

Hurtful Practice

I have a pupil age thirteen, who has much trouble in playing. He is very advanced for his age. Although she plays well, her "Inventions" and other works of the same grade, she can barely get through...

(r means hand thrown to the right; l, hand thrown to the left.) This can be used also by the left hand, by reversing the thumb and little finger on their respective notes.

Technical Exercises and Systems

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For a standard collection of advanced studies of the romantic period, you may refer you to the two books of "24 Characteristic Studies, Op. 70," by Mendelssohn's friend and teacher, Ignaz Moscheles...

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# The Story of Dixie and its Picturesque Composer

By W. H. SMITH

NO VISITOR to Mt. Vernon, Ohio, should come away without having made a pilgrimage to a solitary grave in Mount View Cemetery. A massive block of red South granite marks this tomb, and deeply chiseled on its polished front appears the following inscription:

EMMETT DANIEL DECATUR 1815-1904 WHOSE SONG "DIXIE LAND" INSPIRED THE COURAGE AND DEVOTION OF THE SOUTHERN PEOPLE AND NOW THRILLS THE HEARTS OF A REUNITED NATION

Another striking and deeply significant monument is to be seen on the front lawn of Memorial Building. Here rests a huge headstone, to which is attached a bronze plaque bearing the inscription seen in the accompanying cut.

### A Noble Line

THE AUTHOR of *Dixie Land*, or *Dixie*, as it is more popularly known, was born October 29, 1815, in the picturesque and romantic village of Mt. Vernon, Ohio. His father, Abraham Emmett, a blacksmith by trade, had come from historic Staunton, Virginia. The mother, a Miss Sarah Zerich before her marriage, was strongly musical. His grandfather Emmett served as chaplain and surgeon



"DAN" EMMETT'S HOME AT MOUNT VERNON, OHIO

in the War for American Independence; and his father served his country in the War of 1812.

With this legacy of lineage in mind, it is not so difficult to understand some of the turns of Daniel Emmett's nature. He was christened Daniel Decatur; but to his companions he always was just Dan Emmett, while to old friends and neighbors at Mt. Vernon he became universally esteemed as plain "Uncle Dan."

### A Picturesque Youth

AS A BOY he was possessed of a rather strong military spirit. He left school at "At the early age of seventeen I enlisted in the United States Army, as a fifer, and was stationed at the Newport Barracks, Kentucky, the school of practice for the Western Department." After serving the required three years, he was discharged and returned to Mt. Vernon.

Some years later, in the early 40's, he had drifted to New York; and there, in a boarding house in Catherine Street, in February and March of 1843, young Emmett and several friends organized and drilled the first Negro Minstrel Troupe in America. Emmett was the violinist and costumer, having designed the bizarre adornment of white pants, striped calico shirts and blue calico coats with long wal-

lowtails. Their first performance in the hotel made such a "hit" that there were immediate professional engagements and early fame. The first name of this aggregation of "colored artists" was "The Virginia Minstrels." They furnished mirthful entertainment as delineators of Negro life on the plantations of the South. They started with a membership of four; but others were gradually added and the larger Virginia Minstrels visited all the more important American cities. An attempted season in England met, however, "with chagrin and defeat"—the British public of that period having no taste for such coarse fun. This early minstrel troupe, nevertheless, served as the forerunner of the later colorful and superb aggregations which toured under the names of Primrose and West, Lew Dockstader and Al G. Field.

### The Young Composer

IN 1857 EMMETT JOINED the Bryant's Minstrels of New York, with which organization he continued till 1865. His duties included the composing and arranging of Negro songs, plantation walk-arounds, and so on; and it was in this capacity that he came to write *Dixie*.

Late on a Saturday night of 1859, after their performance, Jerry Bryant said to him, "Dan, I wish you would write a new walk-around 'hoor-ay' (the then current term which now has given way to 'hit'), the tune must be good; the words won't matter so much. And, Dan, please have it ready for my Monday rehearsal."

Emmett went home and told his wife what was expected by Monday. He took up his fiddle, as was his habit; but he tried in vain to coax forth a melody to his liking. Finally Mrs. Emmett advised, "Dan, give it up for tonight. Wait till morning. Tomorrow will be Sunday, and you can have the room all to yourself. No one shall disturb you."

Came Sunday morning—with a pour of miserable, cold rain.

"Some days must be cold, and dark, and dreary."

He stood looking out at the dismal scene, then turned and in a querulous voice moaned, "I wish I was in Dixie."

Soon, however, Mrs. Emmett heard him fiddling and humming; and she knew that he was working on the "hoor-ay" song for Jerry Bryant. She waited some time, then quietly entered the room. Emmett looked up from his writing and exclaimed, "Catherine, I think I have it! Listen!"

Then, to the tune he had composed, he sang:

*I wish I was in de land of cotton,  
Ole times dar an' me not forgotten,  
Look away, look away, look away,  
Dixie Land,  
In Dixie Land ebery I was born in,  
Early on one frosty mornin'  
Look away, look away, look away,  
Dixie Land.  
Den I wish I was in Dixie! Hoor-ay!  
Hoor-ay!  
In Dixie Land I'll take my stand,  
To lib an' die in Dixie,  
Away, away, away den shoun in  
Dixie.*

Mrs. Emmett was enthusiastic and de-

clared that "If the Bryants don't like that, you can't write anything to please them."

"Dan what is it to be called?" queried Daniel.

"You have it right in the chorus. Call it *Dixie*," replied the knowing Catherine. It was, however, to be first published with the title, "I Wish I Was in Dixie Land," New York, and thus long appeared on their programs. It was copyrighted in the name of Daniel D. Emmett; and it is said that the composer later sold these rights for a grossly inadequate five hundred dollars.

Emmett was now forty-four years of age. His wife had been born Catherine Rives, on April 15, 1828; and she died in 1875, at Chicago. Emmett married a second time—this choice being Mrs. Mary Louise Bird of Chicago, who survived him.

### A National Adoption

AT THE OUTBREAK of the Civil War, the *Dixie* melody was adopted by the southern people as the "national air" of the Confederacy. This occurred at New Orleans, early in 1861.

However, the sectional sentiment attached to *Dixie* has been long forgotten; and today it is heard everywhere—North, East, South, West. There is a touching story that President Lincoln, when attending some function shortly before his ill-fated death, remarked, "I notice that you have a hand with you. I wish you would play *Dixie*." "Dixie" now belongs to the Union.

Almost three-quarters of a century have past since, on a rainy Sunday morning, "The Father of American Minstrels"



THE COMPOSER OF DIXIE, DANIEL EMMETT, AT THE AGE OF EIGHTY-NINE

dashed off the rollicking, lilting *Dixie*; and more than a quarter of a century has elapsed since he went to join the innumerable caravan that moves to the mysterious realm from which no traveler returns.

Before this, however, in the autumn of 1895 Al G. Field, of the incomparable Field's Minstrels, visited Mt. Vernon, just out of sentiment for his old-time friend, Dan Emmett. In the course of the conversation Mr. Field remarked that he soon would be starting on the road for the season.

The grizzled old minstrel, now eighty years of age, roused up and exclaimed, "Al, I'm going with you!"

At which Field laughed and replied, "All right, Dan. Glad to have you with us!" And he went. They toured the South, ending the season on April 11, 1896, at Ironton, Ohio. At each nightly perform-

(Continued on page 538)



MEMORIAL TABLET TO DANIEL DECATUR EMMETT, AT MOUNT VERNON, OHIO, UNVEILED BY THE DAUGHTERS OF THE CONFEDERACY

## BUONA NOTTE GOOD NIGHT

The republication in sheet music form of the famous "A Day in Venice" by Ethelbert Nevin has given new impetus to these poetic works. *Buona Notte* is one of the most ingratiating of the group.

ETHELBERT NEVIN, Op. 25, No. 4

Grade 4. **Andante religioso**  
(A - ve Ma - ri - a)

Grade 4

# SEA-SPRAY

PAUL DU VAL

Vivace M.M. ♩ = 108  
*pp molto leggiero*  
 1. h. 1. h. 1. h. 1. h.  
 5 *cresc.* *p* *dim.* *pp*  
 10 *p* *cresc.* *mf* *pp*  
 15 *cresc.* *p* *dim.* *pp*

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To the eminent pianist Moriz Rosenthal  
**VALSE ENCORE**  
 COROT HOUR JAMES FRANCIS COOKE

The sub-title of this *Valse Encore* is *Corot Hour* and suggests the inspiration of this piece. The great French painter J. B. C. Corot, who died in 1875, sought continually to capture that mystic hour at the break of day which he called "the twilight of the dawn." The composer has attempted to suggest musically similar atmospheric effects. The waltz must be played sympathetically in subtle, poetic *rubato* style. It will make an excellent "quiet moment" on a recital program. Grade 3.

Lento grazioso M.M. ♩ = 116  
*mf* *rubato* *rubato*  
 10 *rubato* *15*  
 20 *25*  
 Più mosso *simile*  
 parlante

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*mf a tempo*  
 30 35  
*rubato* *rubato*  
 Lento  
 45 *rall.* *pp con sordini*  
 8 1. h. 1. h.  
 Blur harmonies by holding the pedal Carry pedal through rest

To the Junior and Juvenile Beach Clubs of Hillsboro, N.J.  
**SECRETS OF THE ATTIC**

Children romping amid the romances of other days in an old fashioned attic was clearly what Mrs. Beach saw when she penned this brisk and merry little piece. It is one of the simplest and most tuneful of her works for piano in the earlier grades. Mrs. H. H. A. BEACH, Op. 119, No. 4

Grade 3. Moderato  
*p* *mf* *pp*  
 10 15 20 25 30  
 1st time only For Fine only  
*f* *dim.*  
 D. S. S.

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# DANCE OF THE COBBLERS

Clearly a musical picture in which the tapping of the cobbler's hammer was evidently in the composer's mind. Richard Wagner, you will remember, was not above using a similar device for the cobbler Hans Sachs in "Die Meistersinger." Grade. 3½ FREDERICK A. WILLIAMS, Op. 148

Allegretto M.M. ♩ = 96

# RUSSIAN DANCE

H. Engelmann never produced a better "show piece" than this. It is brilliant, not too difficult, and will make a high spot on many a recital program. Be sure to play both hands in the chord passages exactly together. Unevenness in attack could ruin this piece.

Grade 4. H. ENGELMANN, Op. 753

Allegro maestoso

MASTER WORKS  
**THREE VARIATIONS**  
 FROM SIX EASY VARIATIONS  
 On an Original Theme

The Six Easy Variations on an Original Theme are given as number thirtyfour in the Notebook catalog of 256 Beethoven works. It was written in 1803 when Beethoven was thirty-two years old. This is one of the very finest of all of the Beethoven original themes and the variations are graceful and appropriate. Grade 5.

Edited by S. Lebert

Andante, quasi Allegretto M.M. ♩ = 56

L. van BEETHOVEN

THEME

VAR. I

VAR. II

40

45

50

55

60

a) As a general rule, strike all appoggiaturas simultaneously with the accompaniment.  
 b) A comma indicates a rhythmical section, following which a fresh attack must be made.

c) *mp* (mezzo piano, rather soft) signifies a degree of tonepower between *p* and *mf*.  
 d) Continue from one movement to another, without interruption of the measure.



Piano accompaniment for 'The Etude'. The score is in G major and 2/4 time. It features a complex, flowing melody in the right hand and a supporting bass line in the left hand. The piece includes dynamic markings such as *f*, *mf*, and *f*. Measure numbers 65, 70, and 75 are indicated.

CODA

Tempo I

CODA section of the piano accompaniment. It begins with a tempo change to 'Tempo I'. The music is characterized by rhythmic patterns and dynamic markings like *p* and *f*. Measure numbers 75, 80, and 85 are shown.

OUTSTANDING VOCAL AND INSTRUMENTAL NOVELTIES

ELIZABETH MOORE

CALLING YOU

FRANK H. GREY

Moderato

Vocal and piano accompaniment for 'Calling You'. The score is in B-flat major and 4/4 time. The vocal line is written in a soprano clef, and the piano accompaniment is in a grand staff. The piece includes dynamic markings such as *mp*, *f*, *rit.*, *mf a tempo*, *cresc.*, and *poco rall.*. The lyrics are:
 

Day was at the morning, Skies fair and blue,  
 Ro-ses were wak-ing Fra-grant with dew. Un-der-neath your win-dow Love, wak-ing too, Where  
 with the birds, my heart, dear, Was call-ing you.  
 All the ro-ses fa-ded, Fad-ed the dawn, Sum-mer on sum-mer Bloomed and were gone.  
 Love has not for-got-ten, Dear, if you knew All thro'-the years the heart of me Is call-ing you.

# JUNE DAWN

HOMER NEARING

Prepare: { Sw: St. Diap., Bourdon 16'  
Gt. or Ch: Soft Diapason  
Ped: 16'

Andante con moto

Manuals

Pedal

Manuals

Pedal

*Last time to Coda*

Manuals

Pedal

*più mosso*  
Fl. S

Manuals

Pedal

*a tempo*  
Add Fl. 4'

Str. 8' and 4'

*rit*

*rit*

D. C.

CODA

*rit*

# TWO MOVEMENTS FROM MINIATURE CONCERTO

In the First Position

JOEL BELOV

Tempo di Barcarolle

*espressivo*

VIOLIN

PIANO

VIOLIN

PIANO

*mf*

*mf*

VIOLIN

PIANO

*più mosso*

*p più mosso*

VIOLIN

PIANO

*Broad and sonorous*

*mf*

VIOLIN

PIANO

*poco stringendo*  
*p poco a poco crescendo*

*r.h.*  
*p*

*l.h.*

*rit.*  
*poco dim.*

*a tempo*  
*mp*

**Allegro**  
*mf*

*p*  
*poco a poco crescendo*

*poco rit.*  
*a tempo*  
*poco più mosso*

*mf*

*l.h.*  
*poco rit.*  
*a tempo*  
*p*

*f*  
*p*  
*mf*

*mf*  
*mf*  
*mf*

*f*  
*f*  
*f*  
*ff*

# CZARDAS IN C

SECONDO

HUNGARIAN FOLK MELODY

Vivace con fuoco M.M. ♩ = 120

Musical score for 'Czardas in C' (Secondo) in 2/4 time, marked 'Vivace con fuoco M.M. ♩ = 120'. The score is in C major and consists of four systems of piano accompaniment. The first system includes dynamics *ff*, *ff*, *p*, and *rit* 10. The second system includes *f con fuoco* and *ff*. The third system includes *f* and *f*. The fourth system includes *ff* and *leggiero*. Measure numbers 5, 15, 25, and 35 are indicated.

# THE MESSAGE OF THE VIOLET

SECONDO

MATHILDE BILBRO

Andantino M.M. ♩ = 54

Musical score for 'The Message of the Violet' (Secondo) in 6/8 time, marked 'Andantino M.M. ♩ = 54'. The score is in C major and consists of three systems of piano accompaniment. The first system includes dynamics *p* and *p*. The second system includes *p*. The third system includes *p* and *rit.*. Measure numbers 5, 10, and 15 are indicated.

# CZARDAS IN C

PRIMO

HUNGARIAN FOLK MELODY

Vivace con fuoco M.M. ♩ = 120

Musical score for 'Czardas in C' (Primo) in 2/4 time, marked 'Vivace con fuoco M.M. ♩ = 120'. The score is in C major and consists of four systems of piano accompaniment. The first system includes dynamics *ff*, *ff*, *p*, and *rit* 10. The second system includes *f con fuoco* and *f*. The third system includes *f* and *f*. The fourth system includes *leggiero* and *ff*. Measure numbers 5, 15, 25, and 35 are indicated.

# THE MESSAGE OF THE VIOLET

PRIMO

MATHILDE BILBRO

Andantino M.M. ♩ = 54

Musical score for 'The Message of the Violet' (Primo) in 6/8 time, marked 'Andantino M.M. ♩ = 54'. The score is in C major and consists of three systems of piano accompaniment. The first system includes dynamics *p dolce* and *sempre legato*. The second system includes *p*. The third system includes *p* and *rit.*. Measure numbers 5, 10, and 15 are indicated.

1st B♭ CLARINET

DANCE OF THE ROSEBUDS

FREDERICK KEATS  
Arr. by Hugh Gordon

Allegretto M. M.  $\text{♩} = 108$

*mf*

*Solo*

*Più mosso*

*mf*

*f*

*poco rit.*

*mf*

*a tempo*

*tr*

*Fine*

*Solo*

*p dolce*

*p*

*poco rit.*

*a tempo*

*p*

*cresc.*

*f*

*dim.*

*rit.*

*D. S. al Fine*

2nd B♭ CLARINET

DANCE OF THE ROSEBUDS

FREDERICK KEATS  
Arr. by Hugh Gordon

Allegretto M. M.  $\text{♩} = 108$

*mf*

*Più mosso*

*mf*

*a tempo*

*poco rit.*

*mf*

*Fine*

*p dolce*

*p*

*poco rit.*

*a tempo*

*p*

*cresc.*

*f*

*dim.*

*rit.*

*Solo*

*D. S. al Fine*

3rd B♭ CLARINET

DANCE OF THE ROSEBUDS

FREDERICK KEATS  
Arr. by Hugh Gordon

Allegretto M. M.  $\text{♩} = 108$

*f*

*Solo*

*mf*

*Più mosso*

*mf*

*f*

*poco rit.*

*a tempo*

*mf*

*Fine*

*p dolce*

*p*

*a tempo*

*poco rit.*

*p*

*cresc.*

*f*

*dim.*

*rit.*

*D. S. al Fine*

4th B♭ CLARINET

DANCE OF THE ROSEBUDS

FREDERICK KEATS  
Arr. by Hugh Gordon

Allegretto M. M.  $\text{♩} = 108$

*mf*

*Solo*

*Più mosso*

*f*

*mf*

*poco rit.*

*a tempo*

*mf*

*Fine*

*p dolce*

*p*

*tr*

*a tempo*

*poco rit.*

*p*

*cresc.*

*f*

*dim.*

*rit.*

*D. S. al Fine*

# PLAYFUL ECHOES

HAZEL GILBERT

Grade 1½

Merrily M.M. ♩ = 96

Musical score for 'Playful Echoes' by Hazel Gilbert. It is a piano piece in 6/8 time, marked 'Merrily M.M. ♩ = 96'. The score consists of five systems of two staves each (treble and bass clef). Dynamics include *f*, *p*, *mf*, and *rit.*. Fingerings and articulation marks are present throughout. Measure numbers 5, 10, 15, 20, and 25 are indicated.

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# THE JUGGLER

ELLA KETTERER

Grade 2½

Allegro M.M. ♩ = 144

Musical score for 'The Juggler' by Ella Ketterer. It is a piano piece in 4/4 time, marked 'Allegro M.M. ♩ = 144'. The score consists of five systems of two staves each. Dynamics include *mp*, *f*, *Meno mosso*, *mf*, *accel. cresc.*, and *rit.*. Fingerings and articulation marks are present throughout. Measure numbers 5, 10, 15, 20, and 25 are indicated.

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Tempo I

Musical score for 'Heads Up! Forward March!' by Berniece Rose Copeland. It is a piano piece in 2/4 time, marked 'Tempo I' and 'In March time M.M. ♩ = 144'. The score consists of five systems of two staves each. Dynamics include *mp*, *f*, *Meno mosso*, *mf*, *accel. cresc.*, and *rit.*. Fingerings and articulation marks are present throughout. Measure numbers 5, 10, 15, 20, 25, 30, 35, and 40 are indicated.

Grade 1½

# HEADS UP! FORWARD MARCH!

BERNIECE ROSE COPELAND

In March time M.M. ♩ = 144

Musical score for 'Heads Up! Forward March!' by Berniece Rose Copeland. It is a piano piece in 2/4 time, marked 'In March time M.M. ♩ = 144'. The score consists of five systems of two staves each. Dynamics include *mf*, *f*, *Meno mosso*, *mf*, *accel. cresc.*, *rit.*, and *Fine*. Fingerings and articulation marks are present throughout. Measure numbers 5, 10, 15, 20, 25, 30, 35, and 40 are indicated.

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# BYE-LO BABY

ROBERT NOLAN KERR

Grade 1<sup>3</sup>. Slowly M. M. ♩ = 88

Rock-a-hye Ba - by, on the tree-top, When the wind blows, the era-dle will rock; When the bough breaks, the era-dle will fall. Down will come Ba - by, era-dle, and all. Tra - la-la - la, Tra - la-la - la, When the bough breaks, era-dle will fall. Tra - la-la - la, Tra - la-la - la, Down will come Ba - by, era-dle, and all.

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# PLAYING SOLDIER

DOROTHY BELL BRIGGS

Grade 2. Tempo di Marcia

mf 5 cresc. poco rit. 10 cresc. 15 cresc. 20 mf 25 p

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## Parent Help in Music Study

By NELSON J. NEUHAARD

"I AM JUST crazy about music," exclaimed an enthusiastic parent, recently, and this expression is frequently heard in many studios. The difficulty is that this enthusiasm too often melts rapidly, when the parent is asked to do something really practical in helping the pupil. Paying the teacher's bills is but a part of the parent's obligation.

Even in the case of very intelligent and musically gifted children, practice at home should be supervised; and this often must be done with all the decision, love, and diplomacy the parent can command.

One of the best reasons by which to insure regular practice is to let the pupil know that you are enormously interested. You are not too old to learn. Work with your child in his musical explorations and convince him that you really are "crazy about music." There is no better way of stimulating his enthusiasm. Watch care-

fully and see that the teacher's written instructions are carried out accurately. Let the little feel that you are sharing in his success. Don't blame the teacher if the title one makes a poor showing in public, unless you have done your part toward helping to bring about success. Many men and women realize in after life that their musical ability is due far more to the persistence and interest of the parent than to the teacher.

An encouraging pat on the back is a great stimulus to the average pupil. The technical background of music is often very difficult to acquire. It is also extremely irksome to some children. In such cases, unless the parent makes clear the importance of the rewards that come from the ability to play, and to play well, the pupil may "be off" and cease his music lessons, to his everlasting disadvantage.

## Make Your Practice Period Worth While!

By CLYDE J. GARRETT

1. Practice daily!
2. Let your motto be: "Learn to listen."
3. Practice at definite periods each day.
4. Begin each practice period with slow, short-interval exercises, gradually widening the range of scales, arpeggios, and more intricate turns and combinations.
5. Be certain to vocalize throughout your average range on each vowel sound of your vowel chart, later combining consonants with vowels as suggested by your teacher.
6. Study your lip formation, jaw drop, and so forth. For this purpose it is well to have a mirror in the practice room. Of course one must always re-
7. Use a few minutes each period for sight-reading a new selection or hymn, trying for correct pitches, time and tonality.
8. Never let a practice period go by without vocalizing something new, if only a new vocalizer or a stanza of a hymn.
9. Learn to finger your new songs on the piano; then learn the accompaniment. The voice student should continue daily his efforts to have a good working knowledge of the piano.
10. Don't forget to review supposedly learned selections. Keep your repertoire in mind for ever-ready use.

member that the final ear is the guide to vocal parts.

## Music Recreation and the Radio

(Continued from page 517)

the American Bar Association, on economic, sponsored by the Brookings Institution, and on labor, sponsored by the Workers' Education Bureau. The popular reception with which some of these series have met has been such as to lead to their continuance over a period of years. Undoubtedly, there is a field for radio education which we are beginning to find.

How effective radio education proves to be will depend predominantly on whether ways are found to make it effective. The mere fact that a program is educational in character does not in and of itself mean that it will be effective over the radio. The coming of the radio throws down a new challenge to our educators to develop techniques to which the radio is adapted; but the permanence and degree of their success will depend on the measure of their cooperation, and on the extent to which they cooperate in experiment and research. It is along these lines that the major effort should for the moment be concentrated, in order that radio education may not be discredited by a plethora of poor programs before it has had a full and fair trial.

### The Challenge

THE RADIO ACT of 1927 requires the Radio Commission, in considering applications for a license, to take into account the character and quality of the service offered by the applicant, from the standpoint of the public interest. This gives the Commission an opportunity to assess the nature and value of the educational programs offered by the different stations

### SELF-TEST QUESTIONS ON MR. DICKINSON'S ARTICLE

1. What was Aristotle's limitation of a state?
2. What has made possible the expansion of this limitation?
3. What type of radio program will be most effective?
4. What particular qualification has music for educational radio?
5. In what directions has education over the radio particularly increased in its scope?

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Q. Where of which I am an organist recently installed a small ten manual... Answered by HENRY S. FRY, MUS. DOC. Q. No questions will be answered in THE ETUDE unless accompanied by the full name...

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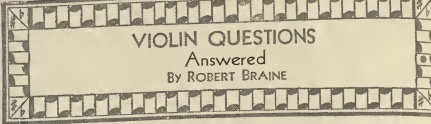
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## VIOLIN QUESTIONS

Answered BY ROBERT BRAINE



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(Much of the mail addressed to the Violinists' Blade consists of written descriptions, photographs and labels sent out to get their violins appraised or to say that this is impossible. The greatest majority of labels on violins are counterfeit and no indication of the real maker can be obtained. We advise the owner of a supposed valuable instrument to get a professional appraisal to be obtained from the advertising columns of THE Etude and other musical publications.)

### Bernard Violins.

H. B. Nick—About Sebastian-Philippe Bernier, Paris, 1802-1870, was one of the best French violin makers. He had a pupil, Lapot, the greatest French maker. He had the catalogue of a French violin dealer at 8 rue de la Harpe, Paris, at 4800.

### Tone Trouble.

R. S. M.—There are so many things which can cause the trouble in violins. You must find out what the cause is, and then you will know how to cure it. It may be the hair, or the varnish, or the body, or the strings, or the bow, or the player. You must find out what the cause is, and then you will know how to cure it.

### A Good Tune.

R. F.—The surest way to learn how to produce a fine tone is to go to a first-rate teacher and study with him. He will give you the best advice and the best method. He will give you the best advice and the best method.

### Pretzelcher Family.

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practice, also if you are doing four hours of practice a day, better do two hours in the morning and two hours in the afternoon, with a period of rest after each hour. It is injurious to the nervous system to practice too long at one time.

### Crickboom Pedagogy.

W. B. W.—Michael Crickboom is an eminent Belgian violinist, teacher and writer of violin exercises. He was a pupil of the late Eugene Ysaey, one of the greatest violinists in the world. He has a number of pupils, and his pupils and teachers have different lines in bowing, fingering and other branches of violin technique, but you can safely follow where you have the best teacher. You can follow where you have the best teacher.

### Violin Favorites.

W. B. W.—Violin favorites are the following pieces: "The Song of the Lark" by Franz Schubert; "The Swan" by Gabriel Faure; "The Song of the Lark" by Franz Schubert; "The Swan" by Gabriel Faure; "The Song of the Lark" by Franz Schubert; "The Swan" by Gabriel Faure.

### Getting More Pupils.

W. B. W.—The surest way to get more of the first four pupils free, in order to introduce the violin, is to give the first four pupils free. However, pupils are very particular in this. However, pupils are very particular in this. However, pupils are very particular in this.

### Masters of Study.

T. B. W.—Fritz Kreisler, eminent Austrian violinist, was a pupil of the violinist, first with his father and afterwards in the Vienna and Paris Conservatories. If you play his compositions you name really well, after four years of study, you have made excellent progress. I cannot say definitely without hearing you play them.

### Frank Instruments.

M. B.—Daddy shaped instruments of the violin and similar instruments, like the photographs you send, are usually known as Frank instruments and are made primarily by amateurs. Instruments of this kind are rarely found in practice use, as those professional men are usually of the standard shape. The instruments you send, however, are made by a violinist who has made them for a long time, and they are made by a violinist who has made them for a long time.

### Deacon Violins.

J. S. A.—Michael Deacon, Venetian (Italy), lived from 1700 to 1760, many years of exceptional merit. He made a specialty of imitating the violins of Giuseppe Guarneri, the famous Cremonese maker. He was a pupil of the famous Cremonese maker. He was a pupil of the famous Cremonese maker.

### Left Hand Pizzicato.

H. J.—You will find that the "Pop" sign for violin since pizzicato, contains several effective passages for left hand pizzicato and is a brilliant concert piece.

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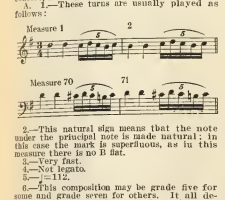
H. J. C.—Do not know the address of any violin experts in San Francisco, the best way to secure this information is to write to the San Francisco Orchestral Society, San Francisco, California, asking him to get the names of the experts. He will be glad to stamp and address envelope for you. He will be glad to stamp and address envelope for you.

### Violin Studies.

Q.—Will you kindly give me a list of violin studies to be studied along with the notes?  
A.—Also give me the names of several violinists to imitate.  
Q.—If you have mastered Duvernoy's Op. 15 and Kohler's Op. 52, you ought to be able to start the first book of Czerny, Op. 40, and if you were not practiced, this book studies, I am sure you will find them very beneficial.  
Q.—Since you live in Philadelphia, I would like to see you into the French Store and then to show you some books of sometimes, I am sure you will have books of interesting annotations arranged progressively.

### Turns in Paderewski's Minuet.

Q.—You are the first consonance 1 and 2 and 76 and 71) in Paderewski's Minuet played?  
A.—What does the 1 sign under the first measure mean?  
Q.—What is meant by Allegro assai?  
A.—What is meant by non legato?  
Q.—At what tempo should the Minuet be played?  
A.—What grade is Liszt's Dance of the Hours?  
Q.—Can you suggest a piece that has a great deal of keyboard practice work suitable for concert about grade 1 or 2?  
A.—H. J.—These turns are usually played as follows:



2.—This natural sign means that the note under the principal note is made natural. In this case the mark is superfluous, as it is already there.  
3.—Not legato.  
4.—Very fast.  
5.—This composition may be grade five for some and grade seven for others. It all depends on the type of technique in which one plays.

### Ull Execution.

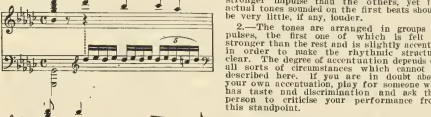
Q.—You do you create the trill in the

## QUESTION AND ANSWER DEPARTMENT

Conducted by KARL W. GEHRKENS Professor of School Music, Oberlin College

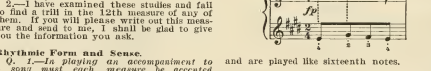
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ffly-fiftieth measure of Chantaine's The Flute?—Will you kindly explain the trill in measure 2) of the waltz exercise in Clement's "Grading of Exercises"?—A. S. K.—The trills are played as follows:  
1.—The trills are played as follows:  
2.—The tones are arranged in groups of stronger than the rest, and is slightly accented. The degree of accentuation depends on all sorts of circumstances, which cannot be described here. If you are playing for someone you own, you should play with more of your own accentuation, play in doubt about has taste and discrimination, and ask this violinist to criticize your performance from a technical standpoint.



### Scarlatti's Ornamentation.

Q.—In measure six of Scarlatti's Capriccio in G Major, do the ornamental notes come on the beat or before it?—F. H. M.—A. They come on the beat as follows:



### Rhythmic Form and Sense.

Q.—In playing an accompaniment to a song must each measure be accented throughout, regardless of punctuation, as in playing a piano solo, what is the rule to follow in accents throughout the entire composition?—B. G. G.—

### Metronome Markings.

Q.—Will you please give me the approximate metronome markings for the fifth tone invention by J. S. Bach?  
A.—And played six sixteenth notes.

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## Bridge Strength for Pianists

By ADA PILKER

Power in the bridge is essential to enable it to perform its two-fold duty as support and connection for the arms and fingers. As ease and tirelessness through long periods of activity are requisites for the pianist, exercises for bridge-strengthening should be of a type to develop the qualities of tirelessness and easiness. When once acquired, these conditions will also permeate the arm and the fingers.

Consciously raising the bridge is a great assistance in developing strength. The practice period is the most favorable time for this work as the full attention can then be given to it. A well arched bridge indicates strength, the depressed bridge, weakness.

The arch should reach clear across the hand, thus enabling the fourth and fifth fingers to strike the keys vertically, the finger to the clearest tone. Conversely, the depressed bridge has a tendency to produce a slanting stroke, with weak, blurred tones as a result.

## The Story of Dixie

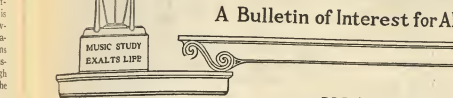
(Continued from page 524)

ance Mr. Field would announce from the stage, "Ladies and gentlemen, I want to introduce to you tonight the Father of American Minstrelsy" and the author of Dixie—Dan Emmett." Then "Dan" would sing his Dixie Land in his own inimitable way. By the time he had reached the chorus:

"Don I wish I was in Dixie! Ho-ro-yay! Ho-ro-yay!"

the whole audience would be roaring it out with him. Evidently he "stopped the show." His journey from town to town was a veritable triumph. It was his last tour.

Mr. Emmett never affiliated with any church. His humor, however, was deep. He himself said, "I never lay my head on my pillow at night until I have knelt by my bed and said my prayers." And he always "said grace" at table. When his eyes began to fail, he procured a bible in large print, which he read, often in summer as he sat in the shade of his little house by the side of the road." From here, in the early evening of June 28, 1904, Daniel Decatur Emmett passed peacefully



### THE COVER FOR THIS MONTH

A particularly interesting portrait of Johannes Brahms appeared on the front cover of this issue of THE ETUDE. Music Brahms has been called the last of the great line of German masters. He was born in Hamburg on May 7, 1833. His father, Johann Jacob Brahms, was a musician who earned his livelihood playing in the theatre orchestra in Hamburg; married, in 1850, a lady 17 years older than himself. They had 3 children. Johannes was the second.

In his day he was considered an adolescent in the most advanced school of modern music but Joachim, List, Schumann and Mendelssohn, the great worth of his writings did much to bring the music world to an appreciation of them. Every music lover of today ought to know as much as possible about this composer's life and works. Perhaps everyone may not want to read the interesting large biography but everyone should be familiar with the highlights in his life and this acquaintance can be gained by a reading of the short biography of Johannes Brahms in THE ETUDE Musical Booklet Library series (Price, 10 cents).

Madame Clara Schumann played many of his works and a warm and close friendship existed between the two. He was considered that Brahms' attendance at Madame Schumann's family subjected him to a chill which hastened the progress of cancer of the liver, the disease which caused his death at Vienna, April 3, 1897.

To join the happy minstrelsy of that Better Land, the great boys and girls of Dixie had walked about his room but a few hours before the end.

The little house, a mile from Mt. Vernon, was all he had. At Mt. Vernon, a land of happiness and clean fun he left in the hearts and lives of the American people; but the comforts of his last years were provided by a weekly stipend from the Actor's Fund of New York City.

Though not a member of that order, his obsequies were observed at the rooms of the Actor's Fund. The funeral, with his wish, the ceremonies were conducted by his friend, A. C. Field.

A slight adaptation of lines from Dryden has been chosen a fitting close to these simple annals:

"Fate seemed to wind him up for four score years,  
Yet freshly ran he on nine winters more,  
Till, life a clock work ceased with setting time,  
The weary wheels of life at last stood still."

### Alabama's Share in "Dixie"

By MARGARET FLOR THOMAS

Here's why Alabama claims an extra share in Dixie, the Song of the South. Daniel Decatur Emmett, of Mt. Vernon, Ohio, composer of the original Dixie's, Jefferson Davis was inaugurated President of the Confederacy. The beautiful air greeted with wild enthusiasm by the people. He played the tune on his violin, and the soldiers "whooped" and whistled. At the army adopted it; and orders were given that all bands be taught it from that time on. In this way it has never faded of popularity which has steadily ebbed.

### The Resources of Expression

(Continued from page 547)

plause; and this, in turn, results in contrast. Without contrast there is monotony, which is the most uninteresting thing that can happen to a song, for it indicates a lack of musical intelligence.

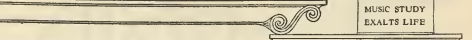
Look for a moment at this element of contrast, remembering that all contrasts must be made with that all contrasts must be made, perhaps, is that made in the power of the tone. For this we use such terms as *crescendo*, *diminuendo* and *sforzando*.

Another form of contrast is in the tempo, represented by such words as *allegretto*, *moderato* and *rubato*. A third form of contrast is in tone color, that is, the using of various shades of tone quality, from bright to somber, as the mood demands.

The intelligent employment of these resources of expression will add to the elements of proportion and unity. Altogether they constitute what to many is that divine intangible thing called style; and style is the fortune of the artist.

# The Publisher's Monthly Letter

A Bulletin of Interest for All Music Lovers



## BREAD, BUTTER, BEANS and BEEF

Markets save time, money, trouble.  
It would multiply the details of housekeeping many times were it necessary to get bread direct from the baker, butter from the creamery, beans from the cannery and beef from the abattoir.

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## HELP US PROTECT YOU

Scarcely a week goes by that our attention is not called to the work of swindlers going about the country and posing as bona fide Etude subscription agents. We want to protect our subscribers in every possible way, but obviously we cannot be responsible for these fraudulent practices. The best we can do is to warn you not to sign a contract or receipt handed to you by a subscription agent, without first reading it carefully. No agent of ours has any authority for procuring the books of Etude, or to change terms. Above all, do not pay cash unless you are convinced that the man or woman calling upon you is responsible.

## A FAVORITE COMPOSER

Each month we propose in the Publisher's Monthly Letter to give mention of a composer who, by reason of the marked value in his music, is entitled to designation as a favorite composer of piano music.

## ARTHUR L. BROWN

From the days of Stephen Potter, Pittsburgh, Pa., and associated with the name of prominent names from the roster of notable American composers, the names of many of these Pittsburgh composers of the past and present are known and well because of their professional music activities.

Arthur L. Brown, whose compositions are in very high favor with music teachers and music students throughout the world, is one of Pittsburgh's present-day emigrants in the realm of music. He has been here, however, music and music writing represent an association of many years with a nationally known Pittsburgh firm. He is a native-born of America who has a greater incentive to study music if he knew just how much it has meant to many outstanding business men, industrialists, doctors, lawyers and others to have been able to do so.

Compositions of Arthur L. Brown	Grade	Price
1668 Maria Reina, Mazurka	4	30
1678 Maria Reina, Mazurka	5	30
1689 An Old Fiddler's Melody	3	30
1691 Processional	3	30
1692 March	3	30
1693 Moment	2	30
1694 Sprit of Happiness	3	30
1695 Sprit of Happiness	3	30
1696 Sprit of Happiness	3	30
1697 Sprit of Happiness	3	30
1698 Sprit of Happiness	3	30
1699 Sprit of Happiness	3	30
1700 Sprit of Happiness	3	30

(Continued on page 563)







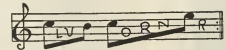


JUNIOR ETUDE (Continued)

How Ruby Got the Rhythm

By FLORENCE L. CURTIS

Ruby did not like to practice, for she never got good rhythm. "Play slowly and count aloud," advised her teacher. Ruby did this, but even so, her rhythm did not have any spring to it and she never felt it herself. So how could she improve? "Here is an interesting way to help you to get good rhythm, Ruby," her teacher said one day, when she found that playing slowly and counting aloud did not bring the desired results. "Quarter notes are walking notes. Take a step on each quarter, and I shall play something for you. When you hear a half note, take a step and dip your knee a little, as half notes are standing notes. Whole notes are stopping notes, and on them take a step and dip your knee three times. Eighth notes are running notes."



DEAR JUNIOR ETUDE:

I am now in bed with pleurisy and rheumatic fever. I have been in bed for three months and will be for some time yet. The Etude has been a great companion to me during these long weeks in bed.

I take piano and cello lessons, and so I miss these instruments very much. Sometimes I play them "in the air" when my longing becomes very great. I play the violin a little, too, from what my mother has taught me. My mother and two sisters play the piano and my mother and other sister sing; so with my brother playing the violin, I think we have quite a family orchestra.

I would be glad to have some Juniors write to me.

From your friend,  
MARY ALICE McCALL (Age 13),  
960 Grosvenor Ave., Winnipeg,  
Manitoba, Canada.

DEAR JUNIOR ETUDE:

My sister has been taking lessons four years and one day I accompanied her to her lesson and decided I would start lessons, too. Now we play duets together and have organized a little game which we call "Moving Forward." Getting up at six o'clock in the morning, we alternate first at the piano, each practicing one hour, and then spend a half hour together on duets. When we first get a duet we practice it for a week alone before combining our parts. At first we would argue and get into little scraps, if things did not go just as we should; but now we just go along and never think of such things. By nine o'clock we are all through. It is a great game if you play it fair and do not cheat yourself. We have played at a great many places.

I also play violin. Some of the boys tried to discourage me from music, but they didn't bother me, and now they are glad when I come around.

Our teacher is very happy when we play well. So, first, we make ourselves happy, then our parents, then our teacher, our friends and our audience. Amusing pastime, and we derive much pleasure from it.

GEORGE EDWARD UCHLEN,  
California.

Miss Boyd played an exercise Ruby had been struggling with, and then a piece, while Ruby had a lovely time walking, stepping or running around and around the studio, listening carefully to do the thing for each kind of note. Sometimes Ruby would just take her book and stop off the notes without any piano accompaniment.

"I think it is fun to learn rhythm this way," she said.  
"Well, Ruby, you see you are not learning rhythm, exactly, as you already understand it. You are learning to FEEL it through bodily movement. And if we FEEL rhythm we do not have any trouble expressing it on our keyboard."  
"Did YOU ever try this method? If not, try it."

DEAR JUNIOR ETUDE:

Our club colors are blue and white, which we carried out in our year books. The members are violin and piano students. We have been awarded yearly for regular practice, performance and musicianship honor. We are enclosing a copy of our year book.

From your friend,  
VIRGINIA DEJARENTE (Age 13),  
N.H.—The Junior Etude regrets that the year book sent by Virginia could not be put on exhibition so that other clubs can see it. It is beautifully done.

DEAR JUNIOR ETUDE:

I always wait for the JUNIOR ETUDE to arrive so that I can read the letters in the Letter Box.

I have two sisters and three brothers, and most of us play the piano. My sister also plays the cello, and I also play the bugle in our Girl Scouts Drum and Bugle Corps. I have played my bugle in public several times. I think I am going to learn to play the trumpet some day.

From your friend,  
MARGARET BRUGA (Age 11),  
Massachusetts.

I do not consider myself a truly good pupil, but my teacher sometimes encouraged me by saying, "You are a good pupil."  
HARRIET MITCHELL (Age 13),  
Texas.

HONORABLE MENTION FOR APRIL ESSAYS:  
Gladys Henderson, Charles Langworth by Wal. Newbold, Guyey, Lois Marchant, Leonard Newbold, Carolyn Mary Bland, Virginia Mary Lizardi, Catherine Jones, Gibson, Charlson, Victoria, Christine Anne Kinburn, James Hook, Victoria, Julie, Josephine, Julia, Josephine, Virginia Belle, Fay Peterson, Betty Jane Diana, Elizabeth, Grace Joseph, Maudie, Marjorie, Marianne, Betty Hope, Hilda Roberts, Barbara Jenkins, Gertrude Blomart, Annabell Hotchkiss, John McKinley, Sydney Leverman,

HARRY LASTER, JR. (AGE 4)  
COLUMBIA, TENN.

JUNIOR ETUDE CONTEST

The Junior Etude will award three pretty prizes each month for the best and neatest original essays or stories and answers to puzzles.

The subject for the essay or story this month is "A Musical Experience." It must contain not over one hundred and fifty words. Any boy or girl under the age of fifteen years, whether a subscriber or not, may enter the contest.

All contributions must bear the name and address of the sender in the upper left-hand corner, and the address in the upper right-hand corner of the paper, and must be received at the Junior Etude Office, 1712 Chestnut Street, Philadelphia, Pennsylvania, before the fifteenth of September. The names of the prize winners and their contributions will be published in the December issue.

Do not use typewriters and do not leave any one copy your work for you. Competing only with one's self will not comply with all of the above conditions will not be considered.

Am I a Good Pupil?

(PRIZE WINNER)

A good pupil is one who has a certain interest in the piano and practices a great amount of time regularly. I am very much interested in the piano and all other musical instruments, for I have an entire orchestra of my own when I am older. I do not practice a great deal for I am interested in sports. I practice at night, but in small amounts, for I always listen to good orchestras on the radio.

For these reasons I do not consider myself an excellent pupil. I am quite sure that all the great masters loved to play and sing music which gripped the hearts of their listeners and set their souls on fire with its stirring melodies. I am going to try to follow in the footsteps of these great musicians because I think that they all must have been excellent pupils.

RACHAEL LUNNALL (Age 13),  
Iowa.

Am I a Good Pupil?

(PRIZE WINNER)

I can not be a perfect pupil but I can try to be a good pupil. To be a good pupil I must take great interest in my lesson, try to understand and grasp the music, practice diligently and always try to climb higher and make more progress in my playing and singing. I shall do these things so that in time I shall be able to bring forth into the music world the masterpieces of the great masters in a harmonious way.

I am quite sure that all the great masters loved to play and sing music which gripped the hearts of their listeners and set their souls on fire with its stirring melodies. I am going to try to follow in the footsteps of these great musicians because I think that they all must have been excellent pupils.

RACHAEL LUNNALL (Age 13),  
Iowa.

Puzzle

By ZEMA H. GOOKIN

1 2 3 4 5 6  
I have six letters.  
Without 1, 5 and 6 I jump.  
Without 5 and 6 I cut.  
Without 1, 2, 3 and 4, I am a prefix.  
Without 1, 2 and 3, I am a sharp.  
Without 1, 4, 5 and 6, I am an interjection.  
What is my name?  
(Answers must include all words.)

ANSWER TO APRIL PUZZLE  
TARANTELLA  
ANTIPHONY  
MUSIC  
GUITARS  
SHARPS  
SCORE  
LEADS  
SOL  
LA  
A

PRIZE WINNERS FOR APRIL PUZZLE  
CHARS VANLANEN (Age 9), Minnesota  
CARRIE W. WATKINS (Age 12), New York  
CARRIE W. WATKINS (Age 12), New York

HONORABLE MENTION FOR APRIL PUZZLES  
Bethelle Heenan, Elaine Bell, Virginia Campbell, Virginia Hammett, Marie Jean Stock, Jim Galloway, Lillian Marie Brown, Grace Trillman, Betty Jane Ditch, Jack Lou Hirschy.

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